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A WEEKLY JOURNAL

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Foreign, \$6.25 Annually

VOL. LXVIII.—NO. 22

NEW YORK, WEDNESDAY, JUNE 3, 1914

WHOLE NO. 1784



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VOL. LXVIII.—NO. 22.

NEW YORK, WEDNESDAY, JUNE 3, 1914.

WHOLE NO. 1784.

## A YOUNG AMERICAN SINGER APPEARS IN A NEW ENGLISH OPERA.

London Hears Hervey's "Ilona" with Yankee Prima Donna in the Title Role—The Work Is Melodious—Many Violin Recitals—Dohnanyi's Suite Unimpressive—Vocalists and Pianists Galore.

5 Portland Place,  
London, W., England, May 13, 1914.

At the Royal Court Theatre this week there was presented for the first time a new opera by Arthur Hervey set to an English text, and entitled "Ilona," the title role of which was sung by Bettina Freeman, the young American singer who is making London her home. The opera is in one act and it was conducted by the composer. The libretto, which was written by Mrs. Arthur Hervey, calls for four principal characters, tenor, baritone and two sopranos, and these were taken by Ivor Walters, tenor; Julien Henry, baritone; Miss di Jemple, soprano, and Miss Freeman, soprano.

The scene of the story, which is a tragic love tale, is laid in Holland in the seventeenth century, and it offers good material to the composer, who has made the best of his opportunities. The role of Ilona is a very difficult one, vocally and dramatically, also in the fact of its all being condensed into one act and one scene. Miss Freeman was a great success in the part; she possesses both the lyric and the dramatic quality of voice, and her histrionic ability is equal to every demand. There is a very lovely berceuse in the opening of the opera and this number the young artist sang with exceptional charm and purity of tone. The opera in its entirety is very melodious, skillfully scored and was attractively presented in its four performances. Arthur Hervey, formerly a music critic, is a gifted and prolific writer, one whose compositions are well known and often heard in public. In his opera he has proven his knowledge of stage effects and how to write for them.

### VIOLIN RECITALS.

A number of interesting violin recitals have been given within the last fortnight. First there was Kreisler's appearance with the Queen's Hall Orchestra when he played

the Brahms concerto with a fine sense of musical values and deep musical feeling. And again at the Albert Hall, May 10, Kreisler played a group of Kreislerian compositions with notable success. Among the other noteworthy recitals that have followed what may be termed the open-

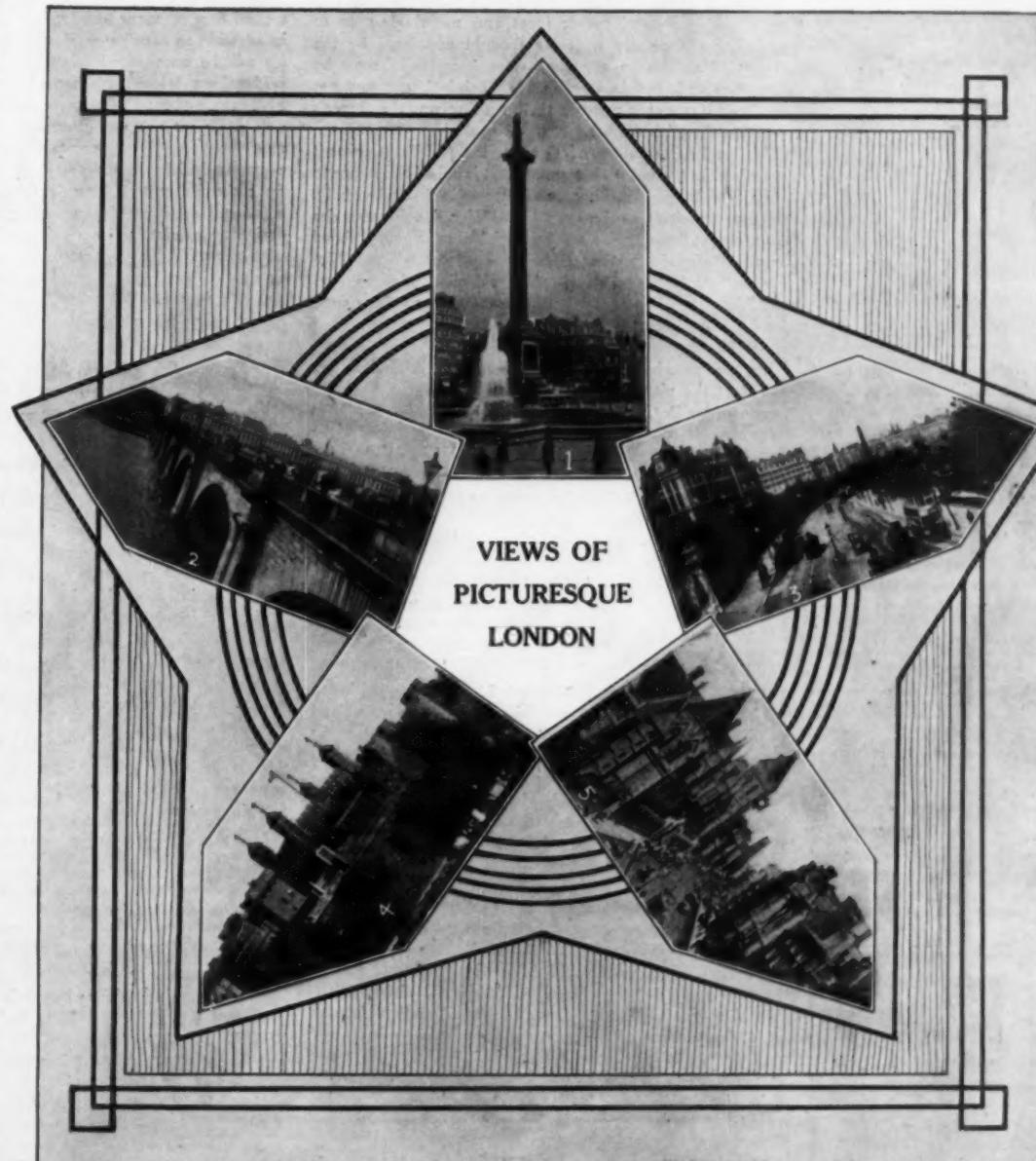
line of the creative as well as interpretative and executive cannot be questioned by any one acquainted with his well written compositions for violin, several of which he has been fortunate in having had accepted by a leading English publisher, who announces that in the case of one of the compositions, the berceuse, it is now in its third edition. They are all very brilliant in conception, the berceuse naïve and charming in mood, and all particularly well written for the violin. Several of the leading violinists, including Zimbalist and Sascha Culbertson, are adding these compositions to their repertoire.

At his recital last Monday, Signor de Grassi was accompanied at the piano by Richard Walthew and some interesting songs were sung by Miss Gibson, among which was Mrs. Beach's "The Year's at the Spring."

The following afternoon (May 13), at Bechstein Hall, Nikolai Sokoloff gave a recital when his program was

constructed of sonatas for violin and piano, Lekeu; three unaccompanied Bach numbers, and the Lalo "Espagnole" symphony. Mr. Sokoloff is a very serious violinist, one of good schooling who is imbued with the correct tradition of things musical. He produces a good broad musical tone, which he fully demonstrated in the unaccompanied Bach selection, which included the great chaconne. His knowledge of music and violin playing here found full expression. The sarabande and giga preceded the chaconne and were admirably performed. The chaconne now is so established a favorite of violinists and is played so frequently by them in public that no greater test could be selected by any one endeavoring to prove his excellence as a musician, as well as a technician, than this celebrated finale from the D minor suite. Mr. Sokoloff proved his right to be classed among its exponents and thereby confirmed his own excellence. His tone was essentially musical throughout the entire selection of numbers and his reading free from all exaggerations or mannerisms of any kind. In his accompanied numbers he was assisted by Richard Epstein.

At the same hall, Thursday, May 14, Lena Kontorowitsch, a pupil of Adolph Brodsky, gave a recital, accompanied at the piano by R. J. Forbes. Miss Kontorowitsch played the D minor Brahms sonata for violin and piano; the Lalo "Symphonie Espagnole," Bach's unaccompanied first sonata and the Sarasate "Caprice Basque." In the beautiful Bach sonata the young artist gave a surprisingly mature interpretation. As all musicians know, the opening of the Bach first sonata demands interpretative gifts of no ordinary degree of understanding, as well as deep



(1) Nelson's Column. (2) Waterloo Bridge, London. (3) The Embankment, London. (4) Tower of London.  
(5) Fleet Street and Law Courts, London.

ing of the violin season by Fritz Kreisler, there must be included those given by Antonio de Grassi, Nikolai Sokoloff, Lena Kontorowitsch and Yvonne Astruc. Signor de Grassi, who gave his recital at the home of Mrs. Dalliba, May 11, played among other numbers, the Wieniawski D minor concerto and a group of his own compositions. As a violinist, Signor de Grassi's talents have often been referred to in these columns, but as a composer, occasion has not so often permitted mentioning of his capabilities in this direction. That he has superior gifts along the

musical feeling. No uncertain technical accomplishment can cope with the proper expression of this lovely adagio which ranks supreme in things musical of its kind. It was almost like entering where angels fear to tread for the young violinist to place this sonata on her program, but she came through the difficult ordeal, however, with uncommon success, due to her technical skill and innate musical feeling, both of which qualities are developed to a degree quite foreign, usually, in one of her age. She gives the greatest of promise and her career will be watched with interest by her many friends and admirers.

At Aeolian Hall, the same day, May 14, Yvonne Astruc gave a recital accompanied at the piano by F. A. Sewell. Miss Astruc played the Mendelssohn concerto, andante and finale from Bach's second sonata; "Poeme," Chausson; Saint-Saëns' introduction and rondo capriccioso, chaconne, Vitali; largo expressivo, Pugnani; and aria, Bach; with organ accompaniment by Harry H. Stubbs. Miss Astruc produces a very ingratiant tone, and she plays with much refinement, and good musical feeling.

#### ORCHESTRAL CONCERTS.

The London Symphony concert of May 11 was devoted to Wagner excerpts. Agnes Nicholls was the soprano soloist and Herr Mengelberg, conductor. The entire program was presented with taste and discretion and Miss Nicholls' lovely voice was heard in Elizabeth's prayer from "Tannhäuser," and in the closing scene from "Götterdämmerung."

The annual concert for the endowment fund of the Queen's Hall Orchestra was one of no little interest. Ernst von Dohnanyi was the soloist and also conductor of his new suite for orchestra in F sharp minor. In the other numbers on the program, among which were his own arrangement for orchestra of the Rachmaninoff piano prelude; Stravinsky's fantasia, "Fireworks," and some selections from "Parsifal," Sir Henry J. Wood conducted. As his solo number, Dohnanyi's new suite for orchestra was not, however, particularly impressive. It had none of the charm to be found in some of his piano compositions. It might, however, have been more effective if it had been presented under the baton of the regular conductor of the Queen's Hall Orchestra, because good musician that he is, Herr Dohnanyi has no particular gifts for conducting.

#### OSTROVSKY DEMONSTRATION.

At the Ostrovsky Institute of Hand Development, May 13, two exceptionally interesting lectures and demonstrations were given—one in the afternoon and one in the evening. At the afternoon session Emile Sauret presided

and in the evening, R. J. Pitcher, of the Guildhall School of Music. The lecture was delivered by Albert Osborne, and Mr. Ostrovsky demonstrated with the new automatic Ostrovsky apparatus for hand development and also with the miniature appliances. Among the latter is the new spiral key for strengthening the individual finger. It is designed to develop digital power, equality, and control. This is the only appliance of the Ostrovsky inventions that is sold, and as the lecturer said, one of the reasons for placing it on sale is to afford every one an opportunity of testing the results of scientific manual culture at the minimum expense of energy, time and money. In conjunction with this little spiral key appliance there is issued a course of over sixteen lessons compiled by Mr. Ostrovsky to be used in the use of the spiral key.

As the lecturer said, it is not claimed that instrumental practice no longer is necessary, but it must now be understood that the long and exhausting drudgery of technical practice can be greatly lessened by the use of scientific means of hand development as used in the Ostrovsky Institute.

#### SOME VOCAL RECITALS.

At her recital given at Bechstein Hall, May 9, Elena Gerhardt, assisted at the piano by G. O'Connor Morris, gave a program constructed of songs by Schubert, Janzen, Grieg, Hugo Wolf, and the first performance in London of two songs by a composer named Beaumont, who has set to music Ella Wheeler Wilcox's "Reflection," and Louis Untermeyer's "The Mind of a Child." The poems are both expressive of interesting ideas, but musically and vocally they seemed rather inept and meaningless as to mood or any affinity with the thought expressed by the poems. Needless to say they were beautifully sung by Miss Gerhardt and in English, their original text, and not the least interesting point in their reading was the singer's excellent English diction.

In her interpretation of German lieder Miss Gerhardt sustained her usual high standard. It is quite beyond one to imagine more perfect interpretation, poetically and vocally, of such numbers as Jensen's "Am Ufer des Flusses des Manzanares," or Grieg's "Am schönsten Sommerabend war's," "Mit einer Wasserlilie," "Ein Schwan," and "Im Kahne," or "Du denkst mit einen Fädcchen mich zu fangen," by Hugo Wolf, which were among the numbers sung by Miss Gerhardt at her recital of the above mentioned date.

At the same hall, May 13, Eva Katharina Lissmann, assisted at the piano by M. Jowanoitsch, gave a program of songs by Brahms, Moussorgski and Reger. That Miss Lissmann is a gifted singer and interpreter must be the conviction of all who heard her recital last Wednesday evening. Her interpretations, one and all, reflected her unerring musical feeling for mood and her vocal ability to adapt the distinctive color and timbre of voice to the individual note, as well as to the sustained phrase. Her opening group of songs were five by Brahms. She was not at her best in these, but in the Moussorgski cycle "Lieder und Tanze des Todes," she was the mature artist in command of all vocal and interpretative resources. The poems of these four songs are of the grim, the ironic, the ruthless, which the music but serves to intensify and, at the same time, to impart the poetic idea and the sentiment of ideality. It takes a great artist to weld the mood and tone of these songs into an esthetic quality and make that the living, breathing principle of interpretation. But this is just what Miss Lissmann did and it must be mentioned that she was ably assisted by her accompanist. The Reger "Kinderlieder" brought the program to a close. It is a cycle that may be termed "nonsense" songs, there are six in number, and the singer gave a delightfully naive and charming reading of them.

Hubert Bromilow's recital at Aeolian Hall, May 13, brought forward this young artist in a varied and admirably arranged program constructed of songs by Schubert, Schumann, Rimsky-Korsakow, Borodine, Bruneau, and an English group of songs by Scott, Balfour, Gardiner, O'Connor Morris, and Sydney Homer. Mr. Bromilow has an attractive timbre of voice which he uses with care and attention to details. He has musical feeling and innate taste in phrasing and in his Schubert and Schumann he evinced a decided aptitude for the expression of the varied moods. His readings of "Ganymed" and "Der Musensohn" were exemplary in this respect.

Yvonne de St. Andre, a talented singer too infrequently heard in the London concert room, gave a recital at Bechstein Hall, May 12, when her program was constructed along unique and skilfully contrasting lines. She drew upon varied schools, embracing a wide range of musical

thought in the interpretation of which great variety of musical convictions she was eminently successful. If selection be made from among the many fine offerings then especial reference must be made to the artist's singing of Handel's "Chi sprezendo il sommo Bene," and a lovely old Irish air, "She Moves Thro' the Fair."

#### SOME PIANO RECITALS.

Among the piano recitals of the past week given at the various halls was that of Alexander Raab at Queen's Hall, May 12, when among other numbers, Mr. Raab played the d'Albert suite in D minor, and the Schubert "Wanderer" fantasia. The former he gave a delightful reading of, his hands are naturally formed for the light and delicate work evolved in the d'Albert suite, and the interpretative demands are within the ordinary compass. In the Schubert work, however, Mr. Raab was not so successful. His reading lacked dignity, the dynamic equation was missing, as was all intensity of feeling. It was brilliantly played but brilliancy does not suffice in this work, its worth lies deeper and demands quite another exposition.

The following day at Bechstein Hall, Victor Buesst gave the second of his two London recitals. This second program included as the opening number the Brahms opus 5 sonata and as the central number MacDowell's "Eroica" sonata. Mr. Buesst is a very talented pianist of good technical command and musical understanding, but he has not as yet grasped the inner meaning of either of the above named works, or if he has, he has not yet gained the mastery of self expression. However, he has many good traits that promise well for the future, among them a good firm resonant tone, and a certain authoritative style in addition to above mentioned qualities. Future work of his will be watched with interest.

Henriette Michelson's second recital, given at Aeolian Hall, again proved this young pianist's talents. A Mozart sonata (F major) was presented with great delicacy and refinement; the Bach toccata and fugue in G minor, with a strong incisive touch and a broad well defined phrase line; the Schumann fantasia with a surprising sense of emotional feeling akin to the very mature and well experienced pianist, and a closing miscellaneous group likewise revealing an understanding and appreciation of the musical side of piano playing that argues well for the pianist's future.

Two other piano recitals of the early part of the month were those given by Ruby Holland and Dorothy Grinstead, both young artists of promise who gave well arranged programs.

#### ANTON MAASKOFF'S RECITAL.

At his recent recital given at Bechstein Hall, Anton Maaskoff, the young violinist, presented an attractive program. He opened with the Busoni sonata (No. 2, opus 36a, in which work he was ably supported by R. J. Forbes, pianist. The Busoni sonata is a remarkable composition in many respects, not the least of which is its form. It is of great difficulty as well, and in no way is it fitted for interpretation by the novice. It was received with much applause by the audience. The Bach concerto No. 1 in A minor (cadenza, by Hellmesberger), was the second number programed, and this delightful composition which calls for much finesse in phrasing, particularly of its andante movement, was given with good understanding of its demands.

Three compositions by Antonio de Grassi (dedicated to Mr. Maaskoff, and Paganini's "Le Streghe" completed the program. Mr. Maaskoff will give two more recitals during the summer season.

#### MISCELLANEOUS CONCERTS.

Mrs. Norman O'Neill's pupils' concert at the St. Paul's Girls' School brought out a list of students under the direction of this capable teacher. Among them may be mentioned Enid Revel, a very good and promising student who played a Bach prelude and fugue and the Chopin A flat impromptu. Gladys Gilbert, a very talented student who played the Brahms rhapsodie No. 2, opus 79. Nora Day and Vally Lasker, both assistant teachers to Mrs. O'Neill, and who were heard, the first named, in the first movement of the Mozart D minor concerto, and the second named, in the second movement of the same work, assisted by the school orchestra, under the direction of Gustav von Holst, the composer, who is the choir trainer, conductor and harmony teacher at the St. Paul's Girls' School. The concert was held in the new music wing of the school, which is guaranteed "sound proof." It is a beautifully constructed room and comfortable in every detail. It cost £15,000, did this music wing. Mrs. O'Neill has some very talented pupils with whom she is doing some excellent work.

Amy Sherwin's pupils gave another interesting recital at Steinway Hall on May 11. Among those giving the program were Katherine Silva, who sang "Connais tu le pays" from "Mignon," by Thomas, with a clear and steady tone and no little conception of the meaning of the text. Kuro Rennell, who made a first appearance singing the well known contralto aria "O Don Fatale" from Verdi's "Don Carlos," in warm resonant tones, and May Talbot,

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who sang the "Caro Nome" from Verdi's "Rigoletto." Many other pupils assisted with the program and all acquitted themselves with credit to their instructress, as well as to their own diligence and talent.

The joint recital given by Dohnanyi and Mainardi, cellist, at Aeolian Hall, May 7, was a very enjoyable affair. Beethoven's sonata for piano and cello proved to be an extremely interesting sonata, and worthy of repeated hearings. This number opened the program and was followed by one of the Bach cello suites, and as a closing number Dohnanyi's own sonata for cello and piano was played. This is an attractive work and was cordially received by the audience. Mr. Mainardi produces a well modulated tone and plays with much good taste. And the ensemble work of the artists was particularly good.

Earlier in the month a joint violin and cello recital was given by the sisters, May and Beatrice Harrison, assisted at the piano by Hamilton Harty. These two accomplished artists constructed their program of the Tartini "Le Trille du Diable" for violin; sonata in E for cello and piano by Valentini; romance, Rachmaninoff, and Rhapsodie Piemontese, Sinigaglia; and variations on a rococo theme by Tschaikowsky for cello. It was a very artistic concert and earned well merited applause for the young artists.

At the fifth concert of the season given by the London Trio, the assisting artist was Mme. Mackenzie Fairfax, who has a pleasant voice in mezza voce effects but who unfortunately is inclined to force and strain after the big tone. In some German songs this fault was exaggerated but in a group of songs in English the production was better and the enunciation uncommonly clear and good.

At the Royal Albert Hall, May 10, the second special concert of the season under the direction of Schulz-Curtius and Powell, was given. The artists were Maggie Teyte, Kreisler, and Bachaus, and the program was an interesting one of the semi-popular order. Miss Teyte sang some German songs, three in English by Scott, Homer, and Landon Ronald's "Love I Have Won You," and later, also in English, Charles Wakefield Cadman's "A Moonlight Song," "The Land of the Sky Blue Water," and Mrs. Beach's "The Year's at the Spring." Kreisler played a group of those small dainty things for which he is rightly famous, and Bachaus a group of like number, ranging from Scarlatti to List.

Other concerts of which it is impossible to find time for detailed notice were the violin recital by the young artist, Lelia Doubleday, Patrick Kenny's song recital, and Mary Tracy's orchestral concert at Aeolian Hall. Three very interesting concerts.

EVELYN KAESMANN.

#### Clark Tours England This Fall.

Notwithstanding the fact that Charles W. Clark will be head of the vocal department of Bush Temple Conservatory, Chicago, Ill., he will have a concert tour of five weeks in the United Kingdom, beginning November 1 and continuing to December 15, at which time he will appear before all the leading English organizations. This contract was closed with L. G. Sharpe last week by Mr. Clark's representative, Frederick Clark.

With the Evanston Festival, where Mr. Clark sang the leading baritone roles, he closed an extensive concert tour, having sung from coast to coast and from the Gulf of Mexico extending up into Canada.

After a week or so of rest, he will begin teaching a large class of artist pupils.

Some press notices follow:

By accident, Coldwater people and patrons of the Y. M. C. A. Lecture Course were given an opportunity to hear America's greatest baritone, Charles W. Clark, last evening. It was a rare opportunity—in fact, being one of the real musical events of Coldwater's history.

Clark, as has been stated before, is a product of the United States. He received his early training in this country and later took advantage of foreign work and study. Today he is acknowledged as the greatest baritone of America. His work last night gave evidence that an American can sing and sing well the hard and trying compositions of German, French and Italian composers.

The program was highly classical; it was cleverly selected and made up, all classes of compositions were used. The variety served two purposes, both of display of the tonal qualities of the singer and also to prove his genius of interpretation.—Coldwater Daily Reporter, April 29, 1914.

Mr. Clark is the possessor of a baritone voice of more than usual quality and flexibility and he sings with genuine expression and admirable control. His genial and unaffected manner added much to his rendition, and in some of the numbers from his well chosen program he showed considerable dramatic ability. Perhaps his favorite number was a group of German songs, "Fugue," "Der Sandtrager" and "Erlkönig," all of which he interpreted with remarkable skill, his enunciation being particularly pure and distinct. This clarity of enunciation, by the way, was one of the pleasing characteristics of all of Mr. Clark's numbers. The singer displayed great dramatic power in his French numbers, and his audience was completely conquered.—The Daily Sentinel-Review, Woodstock, Ontario, May 16, 1914. (Advertisement.)

"I can't stay long," said the chairman of the committee from the colored church. "I just come to see ef yo' wouldn't join de mission band."

"Fo' de lan' sakes, honey," was the reply, "doan' come to me! I can't even play a mouf-organ."—Dallas News.

## LOS ANGELES AUDITORIUM GIVEN OVER TO MOVIES.

**Flonzaley Quartet Closes Philharmonic Course—  
Members of Local Singing Quartet Together  
Twenty-four Years—Bisham at the  
Orpheum—Cadman Honored—Pu-  
pils' Recitals Among Closing  
Season Events.**

1110 West Washington,  
Los Angeles, Cal., May 16, 1914.

The Flonzaley Quartet closed the Philharmonic courses for the season, Saturday afternoon, May 9. They gave a strictly classical program, whose perfection of finish and scholarly reading delighted a large audience of real music lovers. The frequent and insistent applause indicated the pleasure afforded all present. The work of this truly remarkable quartet is indeed unique.

This concert was significant in more ways than one. It closed more than the season; it closed the Auditorium to the music lovers of Los Angeles after many years of familiarity and one might almost say affectionate association. Many of the habitues of the Auditorium have expressed a deep regret that its doors should be closed to the artistic life of the city. Many years of concerts and constant attendance during the season in this beautiful building have created an attachment for it and the public will experience something of the wrench of discontinuing a long habit. Every one feels this, from Manager L. E. Behymer to the least of the attaches of the theatre. However, it must be put down to progress, perhaps, at least Los Angeles will have to have a new home for art and music, and it will undoubtedly, when it comes, fill the needs as well, if not better. Meanwhile Mr. Behymer

Blokinger, Mabel Lane, Juanita Meyer, Jeanette Rubin, and Selma Siegelman.

The following members of the faculty of the Fillmore School of Music will present their pupils in a recital Tuesday evening, May 19. Jessie B. Small, piano; N. L. Ridderhof, piano; J. Clarence Cook, violin; Thomas H. Fillmore, piano.

#### THE EUTERPEAN MALE QUARTET.

The Euterpean Male Quartet is deserving of special mention. It is one of the oldest institutions of the city, and has sung together for twenty-four years, in which time there has been but one change in the personnel. In 1907 Mr. Williams, the baritone, resigned and his place was taken by L. Zinnamon. Since then no changes have occurred. The other members of the quartet are J. P. Dupuy, first tenor; F. E. Nay, second tenor; F. W. Wallace, bass. It is very evident that the singers enjoy working together or they never would have remained loyal all these years. Mr. Dupuy, who is also the director of the Orpheus Club, has been the moving spirit and has held the club together by his enthusiasm and devotion, in which he has been supported by the other members.

The older members of the audience present at the concert in the Gamut Club auditorium, May 14, felt that their youth was being renewed in the hearing of many of the old favorites of a quarter of a century ago. The club was assisted by Mand Reeves Barnard, soprano, a gifted pupil of J. P. Dupuy and Will Garroway, pianist. Mr. Garroway, who is one of the most talented of the younger musicians, also acted as accompanist. Following was the program: "Strike, Strike the Lyre," Cooke, quartet; "The Vespa Stars," "With All My Heart," Geo. B. Nevin, quartet; "Vissi d'Arte" (from "La Tosca"), Puccini; "Ouverte yeux bleus," Massenet, Mrs. Barnard; "The Mill," Macy, quartet; "Hybrias the Cretan," Elliott, Mr. Wallace; "Ave Maria," Abt, Mrs. Barnard and quartet; "The Gobblins 'ill Git You" (by request), Parks, quartet; "Che Gelida Manina" ("La Boheme"), Puccini, Mr. Dupuy; "Father's Lullaby," Wiske, quartet; ballade in F major, Chopin, Mr. Garroway; "A Little Peach," Neidlinger, quartet; "Legend of the Chimes" ("Robin Hood"), De Koven, Mrs. Barnard, Mr. Garroway and quartet.

#### MUSICIANS ENTERTAINED.

Genevieve Church Smith was hostess at a charming tea held at the Alexandria Hotel, Wednesday afternoon, May 13, when she entertained a dozen prominent musical and artistic people. She gave the affair in honor of Charles Wakefield Cadman and Raoul Laparra. Fortunately, David Bispham was engaged at the Orpheum this week, so the pleasure of his company was added. Others honored were Mr. and Mrs. Arthur Babcock, Mr. and Mrs. Eduardo Lebegott Turner, Ina Goodwin, Jane Catherwood.

#### BISHAM AT THE ORPHEUM.

David Bispham, than whom there is no better loved singer in this country, is appearing in a program of his concert songs this week and next at the Orpheum. Crowded houses have greeted Mr. Bispham, who retains his old time charm and magnetism, and possesses a diction and style that are impeccable, the inspiration and almost despair of many singers and students.

JANE CATHERWOOD.

#### Sight Singing Tests.

Wilbur A. Luyster, the vocal sight singing specialist, gave a lecture and demonstration at the Academy of Music, Brooklyn, on Thursday evening, May 28.

For the past fifteen years Mr. Luyster has conducted public classes in Brooklyn for the study of sight singing, and this demonstration was given to show the results attained by this season's classes. The two classes meeting on Thursday evenings at the Art Building, 174 Montague street, were formed in October and have had but thirty weeks' instruction, one lesson a week. The Friday evening class was formed last February and has had only fifteen weeks' instruction.

The customary singing of part songs, etc., that have been memorized, which are usually sung by most classes at the end of the season, were eliminated; this sort of work is never done in these classes, which have become known as educational classes in music.

Tests were given in the singing of music in one, two, three and four parts at sight, without the use of an instrument.

There were also tests in ear training or recognizing and calling tones by their names, when heard; also tests of ability to read and hear mentally a melody the same as when one reads a book, and many others which were interesting and instructive to all interested in music, particularly all vocalists who believe reading cannot be taught and have made unsuccessful attempts to learn.

These classes are in conjunction with the Brooklyn Institute of Sciences and Arts, also the Brooklyn Teachers' Association, and are open to all wishing to learn. No previous knowledge of music is necessary, nor are voices ever tried. New classes will be formed in the early fall.

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will use the auditorium of the new Trinity Church for next season. Its seating capacity is less than that of Temple Auditorium, but it has many up to date features and will doubtless prove attractive perhaps even more so for the chamber concerts and the more intimate of the musical events.

The writer understands that arrangements have been made to secure the old Auditorium, now running as a moving picture theatre, for grand opera and a few of the larger events that Trinity auditorium will not accommodate, until such a time as the new Auditorium contemplated is completed.

#### MANY PUPILS' RECITALS.

This is the season of pupils' recitals, and each week brings one or more of these. Saturday, May 2, Harry Risser Patty presented his pupils in a recital, assisted by a few of those of Alfred Attling Butler. Both Mr. Patty and Mr. Butler are well known musicians of high standing and have a large following. They will spend the summer abroad and it is announced that Mr. Patty will have charge of the music of Coe College, Cedar Rapids, Iowa, next year.

Mr. Patty presented the following pupils: Marguerite Barkelew, Imogen Brent, Ethel Hilliard, Pearl Massie, Margaret Gehrett, Roy Kendall and William McConnell.

Mr. Butler's pupils assisting were Ruby Edgecomb, Vinal Palmer, Arthur Hitchcock and George Hopkins.

The pupils of Mabelle Lewis Case, of the Columbia School of Music, were presented in a piano recital, Friday evening at the Gamut Club, 1044 South Hope street. Mrs. Case is one of the most conscientious of the piano teachers and her pupils always do her credit. Those taking part, aged from six to sixteen years, were Neal Bean, Eva Flaxman, Teddy Kurtz, Constance Kaplan, Henry Kaplan, Fanny Welcher, Rose Manning, Eunice Haskins, Ethel

# SOME PROMINENT CINCINNATI MUSICIANS.

Cincinnati, Ohio, May 16, 1914.

Now that the stupendous May Festival has become a matter of pleasant memory, and the "open" season for formal concerts is at an end, a brief resume of the work and personal triumphs of some of Cincinnati's best known and most active musicians may be in order. Just now the local musicians, like their successful coworkers all over the country, are eagerly scanning railway maps and steamship folders and will soon abandon the Muse of Music for much needed vacations in Europe or in quiet spots nearer home.

One could hardly write an article on Cincinnati musicians that did not begin with Albino Gorno, who is the dean of pianists in this section, both in years of service to his chosen art and in the results attained. For more than thirty years Signor Gorno has been a member of the faculty of the College of Music and during that time has trained and inspired a colossal number of talented pianists. In truth the name of "Gorno" has become a household word—many of the children of former pupils and members of various families throughout the Middle West, South and Far West are now his pupils, principally because they know that not even the music centers of Europe can offer a better instructor in the art of piano playing.

Signor Gorno made his debut as a concert pianist in this city in 1882, following a very successful tour with Mme. Patti. Coming from the Conservatory of Milan, where he had already established a reputation as a virtuoso, and won three gold medals, the College of Music directors felt it an honor indeed to be able to secure Signor Gorno as head of the piano department, a position he has held ever since, adding dignity to the college roster and increased prestige to the city of his adoption.

While still engaged in concert work, Signor Gorno's classes became so large that he was obliged to choose one of two alternatives, either neglect his own practising, and so dim the brilliant reputation he had achieved, or neglect his students. With a man of lesser talent there might have been some quibbling, some means found of lowering his standard a trifle to take in both of these careers, but not so with Albino Gorno. He gave up his own professional work and has felt himself repaid a thousandfold by the reverence and devotion of the students under him. To him, as to many another teacher of sincere, artistic aim, has come the opportunity of molding and shaping careers that without this inspiration and guidance would have fallen short of success.

By some magical means Signor Gorno has the ability to impart to his pupils the sympathetic quality and intellectual conception that mark his own playing, joined to a fluent and brilliant technic. One never hears of a Gorno pupil shirking—they get so much more out of each lesson than the mind can at once assimilate that each half hour with their master is looked forward to with wonder and delight. As a composer Signor Gorno ranks very high, his Bach transcriptions, concert studies and works on pedalizing being in great demand.

The Gornos come of a musical family well known in Italy and Europe generally. Although Albino Gorno was the first one of the name to make Cincinnati his home, he soon was followed by his younger brother, Romeo Gorno, concert pianist, who also became a member of the College of Music faculty.

#### Romeo Gorno.

Romeo Gorno is not only a popular and painstaking teacher, but also an unusually excellent pianist, whose brilliant technic and scholarly interpretations are thoroughly appreciated by the music loving public. He is frequently heard during the winter in the faculty concerts given at the College of Music and has established an enviable reputation as an ensemble player. As a concert pianist he has always more engagements than he can fill, many of these being return dates; wherever he goes he becomes at once a popular favorite, for seldom is a pianist heard who combines in his playing such marvelous clearness and delicacy of phrasing with poetic temperament. His interpretations of the old and modern works of the Italian school are especially fine, and always excite the enthusiasm of an audience. His own sensitive nature responds in large measure to the emotional, highly colored writings of his warm hearted countrymen.

Following a recent concert in which Romeo Gorno appeared one of the Cincinnati music critics had this to say: "Romeo Gorno, master of the piano, was heard in Liszt's Hungarian rhapsodie No. 5 and Bossi's piano humoresque 'Cache, Cache.' Signor Gorno is considered one of the great masters of the piano keyboard, a scholar and interpreter, displaying tone and technic that place him among the great pianists." At still another concert where he appeared with Mme. Schumann-Heink, the Enquirer critic wrote: "Signor Gorno played two Chopin numbers, nocturne, G minor, and mazurka, B minor, with just the right proportion of delicacy and strength. He has a just sense of values and his style indicates a high order of intelligence."

Another member of the Gorno family is a singer, Giacinto Gorno, whose fine baritone is frequently heard in local concerts. Among the artistic events at the college are those concerts where Albino Gorno directs the orchestra, Romeo Gorno plays the piano and Giacinto Gorno sings.

#### Frederick J. Hoffmann.

Frederick J. Hoffmann, concert pianist, and member of the College of Music faculty, is an interesting personality—likewise an authority on MacDowell's music, which he plays with much poetic charm. "It takes more than a pianist to play MacDowell," is a cryptic saying of his. What he really means is that no amount of correctly played notes bearing the legend "To a Wild Rose" or "Sonata Tragica" can be called MacDowell music without the "illumination of the spirit," the inner life of which this master demands so much. At a Sunday symphony concert last December Mr. Hoffmann played most exquisitely the MacDowell sonata in D minor, which he calls "one of the few fine concertos, grateful to the pianist and pleasant to the audience." In addition to concertizing, playing three sonatas each season in the chamber music series of faculty concerts, and teaching a large class, Mr. Hoffmann gives lectures on MacDowell's music.

During the season just past he has given over 2,000 lessons and appeared in nine concerts. To keep up this strenuous pace any musician would have to be rather businesslike and hustling, qualities not always found in the musical genius. So Mr. Hoffmann has systematized his activities and keeps card indexes, books, etc. Indeed his large, light studio might be taken for a business man's office, except for the grand piano and signed photographs of musical celebrities on the walls.

Mr. Hoffmann's father was one of the pioneer music teachers of Cincinnati and he started piano lessons with his father when only four years old. George Schneider was his next teacher, then in September of 1889 he entered the College of Music, studying with Romeo Gorno until 1894, then with Albino Gorno. He then took a post graduate course and later became a member of the faculty. After teaching two years he went abroad and studied with Leschetizky, of whose method he is an authorized exponent.

An amusing story is told by Mr. Hoffmann's father of his son's musical talent as a child. As stated above, Frederick J. Hoffmann began piano lessons when four years of age with his father. He had been taking lessons about a month when he became ill with some childish ailment, and was in bed a month—minus the piano lessons. During that time his favorite time killer was the first book of Clementi's sonatinas. He learned them off by heart and when he was able to be about again played them, greatly astonishing his father by this infantile precociousness.

#### Louise Dotti.

In the vocal department the College of Music is very fortunate, in having such a good operatic coach and teacher of voice building as Louise Dotti. Herself a singer of international reputation, endorsed by such artists as Marcella Sembrich, Jean and Edouard de Reszke, and the late Lillian Nordica, whose close friend she was, having traveled with her for many years, she is especially well able to advise the young singer and help the aspiring prima donna.

Mme. Dotti has had an enormous success with her pupils since she has been a resident of Cincinnati. One of her students, Cyrena van Gordon, just twenty-one years of age, made a sensational success with the Chicago Opera Com-

pany last season and, although many of the well known singers were dropped from the company this spring, Miss van Gordon was reengaged in a personal telegram from Campanini sent to her home in Kentucky where she is resting, coming up to Cincinnati once a week to coach with Mme. Dotti.

Just now Mme. Dotti is rejoicing over another "find" in Marjorie Hankinson, whose voice is a rich and powerful dramatic soprano. In a short while there will be another young operatic star making her debut, for, unlike many teachers, Mme. Dotti never holds off a promising pupil—she will work as hard as the pupil can work and place the beginner in a good position. There is no fear of her students not coming back, or going to a rival teacher.

Alma Beck is a striking illustration of the thought and care Mme. Dotti lavished on her pupils. One could scarcely point out a young singer—she is twenty-two years of age—who has gone so far in a short while. Miss Beck studied about three seasons with Mme. Dotti, and this past winter she has toured with the Minneapolis Symphony Orchestra, appearing in 106 concerts in the principal cities of the West and Northwest. Her selections with the Minneapolis Symphony Quartet included Schumann's "Ruth," Verdi's "Requiem," Grieg's "Olaf Trygvasson," Thomas' "Swan and Skylark," Gade's "Earl-King's Daughter," "Elijah" and similar works. Miss Beck's manager has arranged a most ambitious tour for her next season which will take her through the Southern States. She is frequently spoken of by those who have heard her sing as "the little Julia Culp."

Marie Hughes, another Dotti pupil, a coloratura soprano has sung at the Symphony Orchestra "pop" concerts, and after one more year with Mme. Dotti will be ready for regular concert work.

Still another young pupil of Mme. Dotti's who has been honored with an appearance with the Cincinnati Symphony Orchestra is Viola Foote, a lyric soprano of astonishing range and brilliancy. She has appeared in a great many concerts and recitals in Cincinnati and surrounding territory, and has an engagement of thirty weeks in light opera for next winter.

One might go on indefinitely telling of the steady progress of scores of Mme. Dotti's pupils. It is sufficient to say, however, that for the student anxious to succeed, endowed with the brains and ability to profit by her instruction, she is the ideal teacher. Mme. Dotti's experience as a prima donna when she starred under Mapleson's management, in "Lucia," "Nozze di Figaro," "Rigoletto," "Norma," "Ernani," "Les Huguenots," "Maria di Rohan," and many other operas, appearing with equal success in the "Stabat Mater," "Messiah," "Redemption," and other sacred compositions, gives her a wealth of material to draw on for the benefit of her students, and illustrates her extreme versatility as a singer.

#### Louis Victor Saar.

A new Browning Song Cycle, founded on the love letters of Robert Browning to his wife, Elizabeth, is the artistic contribution of Louis Victor Saar to the singer's library this spring. These lyrics, five in number, are from the press of Carl Fischer and should be ready this month. Jessie Androse, of Austin University, Texas, wrote the poems, taking as a motive for each poem some one line or thought from Browning's love letters and Mr. Saar has given them a worthy and beautiful musical setting. No effort or expense has been spared to make this an "edition de luxe," and Mr. Saar, who, odd as it may seem, does not like all the songs he has written, declares "these are the best things I have done."

In his fourfold capacity as pianist, composer, choral director, and principal of the department of theory and composition at the College of Music, Mr. Saar is a very busy man. Fortunately his vein of melody and natural inspiration is such that hard work does not take the edge off his talent—rather improves it, leading to new ideas and fresh material constantly. His choral arrangements alone are enough to have exhausted a less fertile and prolific composer. Last summer, while presumably taking a vacation (?), Mr. Saar delved among the treasures of Leipzig Library, where he discovered many Mozart novelties that had not yet been translated, also many old Italian and



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old French works, gems from Rameau and Sachive, and the result is a new choral edition to be published by Fisher.

During the past year Mr. Saar has written thirty-five new chorus arrangements, among them Strauss' "Standchen" and arranged a number of church classics of the fourteenth and fifteenth centuries for women's voices. These church pieces, he felt, would be particularly suited to convents.

Mr. Saar has come to be the "guide, philosopher and friend" of all choral societies and clubs in the country. A large part of his correspondence is devoted to advising and suggesting choral works adapted to the needs of



FREDERICK J. HOFFMANN,  
Concert pianist and teacher, College of Music,  
Cincinnati, Ohio.

such organizations in other cities, inquiries coming from Chicago, Denver, Louisville, and other points. His choral arrangements for the College Choral Class are always planned a year in advance, and much of his work of this sort is first given at the College of Music under his own direction.

Those who remember with pleasure Mr. Saar's new songs last year, "Two Norwegian Love Songs," op. 65, and "Six Songs," op. 68, of which No. 3, "O Happy Bird," seems to have been the particular favorite, will be glad to know he has a new volume of songs ready this spring to be published by the Oliver Ditson Company.

Mr. Saar sails June 27 for a short visit to Europe to confer with his publishers there, returning to America in August.

**Mr. and Mrs. Johannes Miersch.**

Friends of Johannes Miersch, the violin virtuoso of the College of Music, who received announcements of his marriage last December, did not learn the most interesting facts from those sedate wedding cards. The new Mrs. Johannes Miersch is a beautiful young girl who celebrated her eighteenth birthday a few weeks before her marriage. She is very musical, noted at the college (where she studied with Mr. Miersch) for her warm, luscious tone and sympathetic interpretations. As though these gifts and talents were not enough for one slip of a girl, the gods bestowed on her the breath of poesy, and her charming poems are shortly to be published in book form. Plays, tragedy and comedy, and a psychological novel are in a state of preparation, and literature may soon be enriched by other works from the pen of Irene Angelica Miersch.

Mrs. Miersch also possesses a voice which is being assiduously cultivated by Mr. Miersch himself, as it is the intention of his wife to become a professional singer. One of Mrs. Miersch's poems, "Evening," has been set to music by Paul Miersch, the well known New York composer, a



MRS. JOHANNES MIERSCH,  
Violinist, poetess and singer.

JOHANNES MIERSCH,  
Principal of College of Music, violin  
department, Cincinnati, Ohio.

brother of Johannes Miersch. Mr. Miersch, who has been a resident of Cincinnati for about five years now, has been doing splendid work at the college in the artist concerts as soloist and as first violinist with the College String Quartet. His three student recitals, in one of which his wife played, were remarkably fine, showing the conscientious training and musicianly feeling imparted by this sterling instructor of violin.

The main characteristics of Mr. Miersch's art are an elegant style, clear, pure tone, and a wonderful up-bow staccato, which he uses with good effect. His brilliant, clean technic and fine phrasing, in addition to broad intelligence and a pleasing stage presence, make him an artist much sought after as soloist. As a composer, Mr. Miersch ranks high, his "Concert Polonaise," written for Maude Powell and played by her with great success, being one of the master works for violin.

Mr. Miersch had the advantage in early youth of the best instruction. When only thirteen years old he entered the Royal Conservatory of Dresden, studying under Rappoldi, and at fifteen played the Paganini concerto in public. At seventeen he was studying with Abel in Munich and later went to the Paris Conservatoire, where he became a pupil of Massart, carrying off first prize in the annual competition.

Mr. Miersch has concertized extensively in Europe and America and has played in many court concerts before Prince Ludwig Ferdinand of Bavaria, King Albert of Saxony, and King George of Greece, who bestowed on him the title of "court violinist to His Majesty." When Theodore Roosevelt was President, Mr. Miersch frequently played at the White house musicales and has a notable following in Washington, where he was in constant demand for private musicales while a resident of that city.

Following a faculty concert at the college last February, when Mr. Miersch played the "Introduction and Rondo" from Vieuxtemps' first violin concerto, one of the local critics said: "Mr. Miersch has seldom been heard to better advantage than on this occasion. His

tone was clear, clean and full of warmth and resonance. His interpretation was classic and musical."

Mr. Miersch is somewhat of a violin collector and has five very fine violins, the one he favors most being a Storioni. For a wedding present he gave his wife a beautiful Montagnana violin which she prizes very highly.—(Advt.)

JESSIE PARTLON TYRE.



LOUISE DOTTI,  
Teacher of voice, College of Music, Cincinnati,  
Ohio.

light that would be experienced in hearing the big master works again on their revival. But it would not all be for the good; at any rate, not in the opinion of those who value continuity in the musical art.

Apart from anything else, the educative side of musical performance is of inestimable value to the young generation; without it, taste and fancies would become chaotic, for without standards judgment and eventually esthetic pleasure are impossible. One has yet to hear of a great composer who began by ignoring the past, and it is just the same for the listener who wishes to get the full value out of musical expression. If one knows the Beethoven symphonies well, there is far more enjoyment to be obtained from hearing "Die Meistersinger" than without such knowledge. Furthermore, it is a fact that it takes a good deal of experience to properly appreciate music of the past, and this should be considered as well when attempting to form some opinion as to how to reconcile two opposing schools of thought. To many a young listener the glittering orchestral fancies of the modern methods have the effect of making Beethoven appear unintelligible, if not even dull.

But the hollowness of superficial technic after a time shows itself, and one wonders where our musical public would be were it only regaled on the latest achievements. It is not difficult to believe that it would quickly melt away

and seek for artistic enjoyment in other channels. The young generation in time become the old, and those of us who think that the musical art is based on solid foundations may feel thankful that there is a fairly strong conservative musical public in existence; the occasional boredom, if that is not too strong a word, of a seemingly too frequent performance of the familiar must be borne by the experienced for the sake of those who know it not, and incidentally for the sake of music itself. We have had an exceptionally good instance this winter in London of the practical side of this question. The leading orchestral concerts given by the London Symphony and the Queen's Hall Orchestras have, respectively, in the main provided a really excellent re-

**The Young Generation.**

[From the Pall Mall Gazette.]

Those who support musical performances of whatever kind at all frequently can be roughly divided into two classes—the conservative, more or less satisfied with the existing repertoire; and the progressive, always on the lookout for something new. The former are naturally the larger body, and are the more easily catered for. Frequent complaints that the musical public is hard to move and cannot be induced to listen to new music are made from time to time, and the difficulty grows no smaller as the years go by, for the stock of music worth hearing steadily increases in size. But there is still another difficulty from the point of view of the seeker after fresh sensations, and that is the fact that we have always the young generation with us. We are perhaps a little inclined to forget these important members of the musical community when we say such and such program is terribly hackneyed.

It is not easy to always bear in mind the impression received on hearing Beethoven's C minor symphony for the first time, or "Carmen," or any other popular favorite. If one could, more sympathy would be felt for not a few members of an audience to whom quite new worlds are being opened in musical expression. The advanced school may, perhaps, say that it is unnecessary to bother much about the past repertoire, and might even go so far as to advocate the exclusion of a good deal of it altogether for some lengthy period. Such a procedure would have a great effect in many ways, chiefly, one fancies, in the de-



ALMA BECK,  
Contralto, College of Music, Cincinnati,  
Ohio.

view of the old and the newer music. It is for concert managers to decide how best to ensure success when introducing a novelty—by means of an attractive program otherwise or the engagement of a popular soloist. The fact remains, in the instance named, that we have had the advantage of satisfaction to both conservative and progressive schools, and, judging by the large and appreciative audiences, either scheme has been successful. There is a class of music, however, which has a popularity it does not de-

(Continued on page 42.)

# PARIS CONTINUES TO ADMIRE BOSTON'S OPERA.

A Fine "Otello" Given and a Successful "Ballo" Premiere Accomplished—Bachaus Plays—Operatic Gossip—Chat About Artists, Students and Teachers.

[All inquiries referring to American musicians and music as well as matters of interest to American visitors in Paris, or such as contemplate a visit to France, may be addressed to H. O. Osgood, 43 Boulevard Beaumarchais, to whom tickets should also be sent by those who desire their recitals or concerts to be attended.]

Paris, May 19, 1914.

On Tuesday, May 12, we heard the third and last performance of Puccini's "Manon Lescaut," by the Boston Opera, without change of cast. The Manon was Mme. Kousnezoff; Des Grieux, Crimi; Lescaut, Cigada; conductor, Panizza. Mme Kousnezoff sang better at the second and third performances than in the premiere, when, though excellent, her voice did not seem to be at its full brilliance. Crimi sustained the excellent impression which he made. This opera was presented without any great name of world wide reputation in the cast to attract the general public, but, notwithstanding, the audience increased with each performance on the strength of the reports of the good work which the company is doing.

## A FINAL "OTELLO."

A splendid audience—the largest paying house of the season to date—greeted Melba, Marcoux and Ferrari-Fontana in the final "Otello" performance. Certainly Melba has a right to be proud of her triumphal return to Paris after several years, for it was without doubt her name, coupled with that of Marcoux, always and rightly a favorite in his home city as well as abroad, which drew

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the crowd to see "Otello." The prima donna's magnificent singing—especially in the third and fourth acts—will not lightly be forgotten by those who heard it, nor the extremely artistic work of Marcoux, who rounds off his impersonation of Iago more and more with each performance. As for Ferrari-Fontana one wishes he would pay more attention to rounding out and finishing off the few musical and dramatic rough points which detract from his impersonation of the character. Conductor Moranzoni again led his artists and orchestra splendidly.

## PREMIERE OF "UN BALLO."

For the fourth premiere of the season, Henry Russell presented Verdi's splendid opera "Un Ballo in Maschera," with the following cast:

Richard	.....	Martinelli
Renaud	.....	Ancona
Amelia	.....	Destinn
Oscar	.....	Teyte
Ulrica	.....	De Cisneros
		Conductor, Panizza.

A tremendous audience greeted this fine array of artists and was repaid by a performance which it would be hard



WILHELM BACHAUS.

to equal on any stage in the world. And what a magnificent work this old Verdi opera is! You may shrug your shoulders and say contemptuously, "Hand organ tunes," but I defy you to show me any composed today who has one-half the melodic flow, one-half the ability to write really dramatic music—mind, I say "music"—one-half the knowledge of how to provide the artists with something which they can really sing (and, when all is said and done, opera is made primarily for the singer), which Verdi has displayed in this masterpiece of 1859.

Martinelli made his usual instantaneous success. He was in splendid voice and sang magnificently, and the audience was with him from the very first, breaking in with applause after his opening solo in the first act and keeping it up all the evening. The veteran baritone Ancona gave an ideal presentation of the part of Renaud. His upper tones are splendid and he is a past master of vocalization. The audience enthusiastically demanded a repetition of the "Eri tu," but the rule of "no encores" was strictly and rightly adhered to all the evening. Emmy Destinn was good as Amelia, excellent in fact, though only in the big duet of the third act did she seem really to rise to the

full height of her powers. Maggie Teyte sang the role of the Page better when I heard her in Parma last September than she did last evening. The middle and lower register sounded weaker than before.

Eleanora de Cisneros, who returned only a day or two ago from a most successful season in Spain, took the part of the soothsayer at short notice and without rehearsal. Her beautiful voice and fine dramatic ability carried Ulrica's one scene splendidly. Panizza conducted well on the whole, but he seems to be a man deficient in temperament and rather draggy. The chorus—especially the male chorus—which has splendid opportunities in this opera, sang with its usual excellence.

The scenery, regarded objectively, was excellent. It is surely not Josef Urban's fault that the authors of the libretto placed the scene of the action in and near Boston. But they did, and really Mr. Urban has lived long enough in that city to know that it lies well within the temperate zone, contrary to the decoration of the second act, and that there are no ruined Greek temple columns standing about in the fields near it, such as we saw in the third act. I hardly agree with the costumer, either, who seems to think that the Puritan maidens put on Mexican straw sombreros when they went to visit Ulrica.

## A BACHAUS RECITAL.

Wilhelm Bachaus, the pianist, gave his first recital here this season Saturday evening at the Salle Gaveau. The program included Bach's "Italian" concerto, several compositions of Schumann, Beethoven's sonata 109, "Moment Musical" and three impromptus of Schubert, Chopin's sonata in B minor and Godowsky's transcription of the "Künstlerleben" waltz. It was a pianistic treat of the very first order. Whether in the more formal measures of Beethoven and Bach or in the romantic pieces of Schumann and Schubert, Bachaus showed himself what he always is—the absolute master of the piano, both technically and musically. Among so much good it is hard to pick out anything for special praise, but perhaps the Bach concerto and the Chopin sonata found him at his very best.

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It was the first time I have heard one of the Strauss-Godowsky transcriptions. Needless to say, its tremendous technical difficulties were as nothing to the pianist, who played it with astonishing brilliancy. There was a very large audience which was extremely liberal in its applause and tendered the artist repeated recalls. On Friday evening of this week he will give a second recital in the same

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hall, the program including numbers from Brahms and Liszt in addition to the composers on the first program.

### ALICE VERLET CONCERT.

Last Friday evening, at the Salle Gaveau, the first of all the French coloratura sopranos, Alice Verlet, was heard in her native city after a period of several months. Her voice was in excellent condition, and, though I know her to have been suffering from a cold, there was scarcely a hint of this to be heard in her work. Her program included airs from Mozart's "Marriage of Figaro" and "The Elopement from the Seraglio," Benedict's variations on the "Carnival of Venice," Bishop's "Lo! Hear the Gentle Lark," with flute obligato, and songs by Pons, Saint-Saëns, Brahms and Vidal. Nothing new need be said today about the quality of Alice Verlet's voice nor about the excellence of her vocal work.

In these days, when coloratura sopranos of exceptional ability are so rare, it is a treat to hear anybody sing as Miss Verlet can. Her voice is suppleness itself and she accomplishes vocal gymnastics in the very highest range with such perfect ease and lack of effort that it is hard to realize how perfect her art is. But one appreciates Mlle. Verlet even more on account of the fact that she is just as much at home as a singer of songs, something which can rarely be said of a coloratura's soprano. The perfection of her vocalization was equally revealed in all of the operatic numbers, though perhaps the audience enjoyed most the astonishing feats which the singer accomplished in Bishop's "Lo! Hear the Gentle Lark," with flute obligato. In the groups of songs by Pons and Vidal she was accompanied by the composers themselves, the latter of whom pounds the instrument unmercifully.

Arnold Reitlinger, pianist, also took part in the program and showed himself a capable if not extraordinary artist.

### OPERATIC MATTERS.

A report of the première of the new Strauss ballet will be found in another part of this issue. These were the most important operatic events of the last week.

"Un Ballo in Maschera" will be repeated Tuesday, May 19, with the same cast as at the première. On Wednesday the German season begins with "Tristan und Isolde," Peter Cornelius as the hero and Eva van der Osten as Isolde. This will be the Paris début of the English conductor, Albert Coates, a former pupil of Nikisch, who has made quite a name for himself over here, at St. Petersburg and Covent Garden. Saturday evening the first double bill of the season, "Pagliacci" with Martinelli, and Isadore de Lara's opera "Les Trois Masques," which was already announced for the Théâtre des Champs Elysées last fall, just at the time when it was obliged to close its doors.

The German season is attracting great attention, as there has been practically no German opera—except "Parsifal"—in Paris all the season, and, of course, absolutely none sung in German. Each of the three works—"Parsifal," "Tristan" and "Die Meistersinger"—will be presented three times. There has been an excellent subscription and single seat sale.

Josef Urban has made an entirely new set of scenery for "Parsifal," which, it is promised, will be especially fine. The scenery for the other two operas will be that which already has been seen in Boston.

### NOTES.

On Wednesday evening E. R. Schmitz gave his only piano recital of the season. He plays the piano so well

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that one is often inclined to regret that he devotes so much time to conducting. His program was made up almost exclusively of compositions of modern French authors, which he plays with much elegance and understanding.

Fritz Kreisler played here a short time ago at a concert in aid of the Pension Fund for professors of the National Conservatoire, accompanied by an orchestra under the direction of Vincent d'Indy. In the midst of the concert he was surprised by a representative of the Secretary of State for Fine Arts, who sneaked up when he was not looking and pinned the cross of a Knight of the Legion of Honor on him.

Last Tuesday evening Mary Deacon Taylor gave a song recital at the Students' Hostel, assisted by André Pascal, violinist. Miss Taylor studied for some time with Alfred Behrens and is now working with Kathleen Lawler. I was unable to attend the recital, but am informed that Miss Taylor has made good progress while in Paris, and that she interpreted her program with taste and discretion.

Edith Walker, the splendid American dramatic soprano, has been here for the past week, having come over the road from Munich in her automobile especially to be present at the première of the Strauss ballet, at the invitation of Doctor Strauss.

On May 1 the MUSICAL COURIER correspondent delivered an informal talk for the members of the British and American Y. W. C. A., on "The Great Song Writers—Schubert, Schumann and Brahms." The talk was illustrated by examples from the works of these composers, sung by George Suffel. Mr. Suffel, a pupil of L. d'Aubigné, has a splendid lyric baritone voice, and his extremely musically interpretation of the German lieder won for him very hearty applause from the large audience.

At the opening of the Russian season, besides Strauss' "Legend of Joseph," the ballets presented were "Papillons," to Schumann's music, and "Scheherazade," Rimsky-Korsakoff. The first is a mere trifle very daintily done, but without any special *raison d'être*. The splendid music of Schumann, by the way, was horribly orchestrated. "Scheherazade"—no novelty for either Europe or America—was splendidly done and, as a ballet, proved quite the most effective thing of the evening.

Last evening, at the Students' Atelier Reunions, the principal soloist was Eva A. Egertor, a pupil of Master D'Aubigné's. She sang excellently two groups of songs, including compositions from Mendelssohn, Benedict, Verdi, Charpentier and Campbell-Tipton's capital song, "A Spirit Flower," with which she never fails to make an excellent effect.

And speaking of Louis Campbell-Tipton, he and Mrs. Campbell-Tipton are spending this month in the pleasantest part of the world, otherwise known as the Island of Capri. They will return to Paris in June.

Mme. Chilson-Ohrmann, the distinguished American concert soprano, has just arrived in Paris. She will remain here several months coaching with the master of masters, Jean de Reszke.

Charles Fisher-Niemann, the young American tenor who has been studying with Professor Leuning at Munich for the last two years, has been here for a few days. Beginning next season he is engaged for three years for the Opera at Nuremberg, to be followed by three years at Frankfurt. While here he sang for Jean de Reszke, who was much impressed by the excellence of his voice and singing.

## The Famous Prima Donna of the Paris Grand Opera

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# SPRING FESTIVAL SEASON AT ITS HEIGHT IN GERMANY.

Berlin Reports Vernal Tone Activity in the Smaller Cities of the Fatherland—Humperdinck's "Marketenderin" Is Disappointing—Rudolph Ganz's Success in the German Capital as a Composer—Notes and Mention.

Jenaer St. 21,  
Berlin, W., May 15, 1914.

The third evening of the Darmstadt festival brought Mozart's "Abduction from the Serail," performed by the ensemble of the Stuttgart Royal Opera under the leadership of Max von Schillings. With Rudolf Ritter as Belmonte, Ida Ganger-Schnutenhaus as Constanze and Helene Pola as Blondchen, the performance is reported to have been a praiseworthy one, Max Schillings' conducting being an important feature of the success. The fourth festival offering is to be Felix von Weingartner's "Cain and Abel," which will be heard on Sunday evening.

## DORTMUND FESTIVAL.

A two days' festival in Dortmund in honor of Friedrich Gernsheim brought works exclusively from his pen and with the aid of the excellent Dortmund Philharmonic Orchestra, under the efficient leadership of Prof. Georg Huttner, and visiting soloists, including Kurt Schubert, piano; Gunna Breuning and Henri Marteau, violin; the Marteau String Quartet and Marie Seret van Eyken, contralto, three very successful concerts were given. The works heard were Gernsheim's first symphony in G minor; his piano concerto; various lieder; the first and second violin concertos; the C minor string quartet, op. 25; the piano quartet, op. 47; the G major violin sonata, op. 85; the E flat major symphony, the dramatic scene "Agripina," with orchestra, and the tone poem, "Zu einem Drama."

## WIESBADEN FESTIVAL.

The Wiesbaden May festival opened most auspiciously on Wednesday evening with a theatrical performance, while last evening was devoted to "Lohengrin." Walter Kirchhoff and Johannes Bischoff, of the Berlin Royal Opera, appeared as Lohengrin and Telramund respectively, Mme. Charles Cahier, of the Vienna Court Opera, singing the role of Ortrud. It was a brilliant performance, the three guests winning extravagant praise, while the local ensemble did its share to uphold the high standard of excellence set up for these festival offerings, Fr. Schmidt appearing as Elsa, Herr Bohnen as King and Herr Geissel-Winkel as Herald.

A most distinguished audience, including the Kaiser and Graf von Hilsen, intendant of the Royal Opera, filled the theatre, and at the close of the performance the Kaiser expressed his appreciation to the impersonators of the leading roles. Prof. Schlar, of the Wiesbaden Hoftheater, conducted the work with masterly effect, and the staging under Regisseur Mebus added greatly to the success of the evening.

## THE HUMPERDINCK FAILURE.

Engelbert Humperdinck's new comic opera was given its first performance in Cologne last Sunday. "Die Marketenderin" had a very friendly reception in the city on the Rhine, where the composer is greatly beloved. Perhaps, too, the fact that Blücher's historic crossing of the Rhine is commemorated in this work gave an added reason for chauvinistic enthusiasm on the part of the listeners at the premiere. At any rate, the external success gave both the composer and the librettist, Robert Misch, an opportunity to respond to many recalls at the close of the performance. The critics are, however, fairly unanimous in their opinion that this new Humperdinck opera is not of great importance.

Formerly the genial composer spent part of the year at Boppard on the Rhine and here the idea came to him to compose an opera, the action of which should play in his own Rhineland. The text is a clever and sprightly one, the historical background by no means predominating in the picture, whose central figures are Rose Meister, the Marketenderin (Vivandiere), an Alsatian peasant girl, soprano; one of her lovers, Johann Traunsdorf, tenor; a color sergeant, Borsch, bass, and two officers, baritones. Blücher, his adjutant, Graf Nostitz, Gneisenau and Col. von Müffling have speaking parts, as does also Jean Baptiste Lampel, Rose's fiance, who later prefers a bride whose dowry exceeds Rose's savings. Rose comes to Blücher's camp, ostensibly to sell provisions, but really to look for Lampel, who had written her that he was wounded and dying.

Borsch, a ludicrous gourmand, insists that she is a spy and lugubriously regrets that so pretty a bit of femininity must look forward to being hanged. Johann, the camp cook, formerly worked in the same restaurant in Paris where Rose was employed and he vouches for the truth of her story. He is very jealous of Lampel, by whom he had been superseded in Rose's favor.

There are two acts, the scene of the first being Blücher's camp at Höchst on the Main, while the second plays in

Kaub just before Blücher's crossing of the Rhine on New Year's Eve one hundred years ago. Rose, now acting as a spy in the Prussian service, crosses the river in a skiff, bringing important papers to Blücher. She is followed by a French boat, from which shots are repeatedly fired, but Johann goes to her rescue and aids her to a safe landing. Blücher, to reward her, promises financial assistance when she decides to marry. Lampel's treachery has meanwhile been discovered and Johann is finally made happy as Rose's choice of a husband, in spite of the intrusion of Borsch, who has been making love to Rose with the aid of a French phrase book, from which he reads his tender declarations with a German pronunciation. After Rose's escape from the French, the final climax is reached in a dramatic soldiers' chorus, as midnight strikes, while the torches of the first boats preparing to cross the Rhine glimmer in the darkness of the night.

The work has been compared to the "Daughter of the Regiment," but the music lacks much of the inspiration of

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the Lortzing score. It is for the most part conventional and very light in character. The instrumentation was very highly praised, however. There are interesting moments in the score, as a march, a duet between Johann and Rose, a "Lied im Volkston," which is given to Johann, a dramatic introduction to the first act and a "Glockenduet," which last is one of the most inspired numbers in the entire work, having real melodic charm and individuality of



PROF. ENGELBERT HUMPERDINCK, THE PREMIERE OF WHOSE NEW COMIC OPERA, "DIE MARKETENDERIN," WAS GIVEN IN COLOGNE ON MAY 10.

mood. A waltz is repeatedly introduced, but it is not an especially happy or original conception. There are numerous introductions from other composers to enhance the patriotic atmosphere of the work, as a soldiers' chorus by Weber, a march composed by Frederick William II and student songs.

Gustav Brecher gave an impressive and illuminating reading of the score, I am informed, and Elisabeth Bartram as Marketenderin and Hans Clemens as Johann were well fitted for their roles. Herr Göttges' Borsch lacked the spontaneity necessary for a proper portrayal of this part, but Alexander Engel made a very satisfactory Blücher. The chorus did good work and the staging of the opera by Director Fritz Remond was highly praised.

## GANZ WORKS HEARD.

A belated concert of importance was an evening of modern music given by the Berliner Tonkünstler Verein on Saturday evening. The program was devoted almost exclusively to compositions by Rudolph Ganz, the only other work heard being Dr. Paul Ertel's very interesting and melodic suite for violin, in old style, which was played by Hans Bassermann, assisted by Mr. Ganz at the piano. It was a finished performance and the piece, which had been heard before this season, was received with much enthusiasm, Dr. Ertel being called up to the platform to bow his acknowledgments.

The Ganz compositions included three groups of lieder, a group of piano pieces and two duets. The celebrated pianist is a modern who understands the expression of abstract thought in musical terms that are peculiarly interesting because of their elusive charm. It was a group of lieder of this order, entitled "Nur Du!" "Bitte," "Im Verschwiegener Nacht," "Sag" Mutter!", "Nachtgesang," "Ammersee" and "Hinaus," that Elsa Alves, an American soprano who has just completed her studies in Leipzig, proved herself fully in sympathy with the composer's art, her flexible, clear soprano voice being capable now of the most delicate shadings and again astonishing with its volume of tone. She has much temperament and sings always with intelligence and perfect taste. Exquisite was her singing of "Ammersee," in which Mr. Ganz has entered with the utmost inspiration and fidelity into the meaning of the beautiful lines. This number was insistently demanded. Later Miss Alves was heard again to advantage in two duets, "Ich hab' in kalten Wintertagen" and "Gruss der Sonne," together with Gertrud Land, whose warm, sonorous contralto voice made a very pleasing impression.

Paul Petri won an unqualified success for six lieder of a more robust character, which included a humorous "Tanzlied," which made a great hit and had to be repeated, and a characteristic "Trinklied." Mr. Petri, formerly a baritone, who not long since found his proper vocal sphere under the guidance of Vittorino Moratti, revealed a tenor voice of unusual volume and beauty and remarkable interpretative powers. Between these groups of interesting lieder Mr. Ganz played his "Marche fantastique," "Fileuse pensive," "Im Mai" and étude caprice, which offered agreeable contrast, depicting four widely diversified moods.

The Swiss pianist, who has become such an international favorite on the concert platform, impresses one as being an artist who is not content with having won his way to a plane where he may count upon the approbation of the public; he is constantly striving forward, and hearing him again after an interval of more than a year, the broad artistic horizon of the man was revealed. Always sane, brilliant, refreshing, he is working toward ever greater heights of poetic insight and both his performances and compositions are the revelations of a rich and well balanced nature. He was heartily encored and throughout the evening the elite audience which filled the hall of the Hochschule showed the greatest interest and enthusiasm.

## A NEW CARMEN.

In a performance of "Carmen" at the Royal Opera on Tuesday evening, Frau Hafgren-Waag made her first appearance in the title role. This popular soprano, whose Sieglinde is such a favorite with the Berlin public, proved her versatility by giving an interesting and impressive interpretation, vocally, of this exacting role. She sang with charm and abandon in the first act, rose to a great height of passion in the scene with Don José in the tavern, and when the cards reveal her fate, in the third act, the tragedy and pathos of the beautiful aria which follows, were most convincingly set forth. For the histrionic delineation of this passionate young gypsy, Frau Hafgren-Waag is not particularly adapted, but her psychological insight into the character and her vocal excellence won for her spontaneous applause, although in the last act one felt that she had overtaxed herself and was beginning to tire.

Herr Sorze, of the Düsseldorf Stadtheater, appeared as guest in the part of Don José, but without marked success, his voice was not unpleasing in quality but was not under very good control. Fr. Dux was most praiseworthy as Micaela, her flexible, sympathetic soprano voice being displayed to remarkable advantage in the beautiful aria in the third act. Herr Wiedemann was convincing as Escal-



SCENE FROM ENGELBERT HUMPERDINCK'S "MARKETENDERIN."

millo. The Royal Orchestra under the baton of Leo Blech performed the Bizet music with consummate art.

## PUPILS IN OPERA.

Flotow's charming "Stradella" was one of the operas chosen for the last program of the Stern Conservatory pupils' performances on Saturday afternoon. The second half of the program was devoted to a repetition of Offenbach's "Herr and Madame Denis," of which I wrote last week. August Richter, who lately made such a pleasing impression in the title role of "Joseph in Egypt," again won a decided success as Stradella. The beauty and flexibility of his voice showed in strong contrast to the offerings of Ellen Gutheil, who proved quite inadequate as Leonore. Bernhard Salomonowitsch made a satisfactory Melolio, while Bruno Kuntzel was vocally excellent as Barbarin; histrionically the roles of these two bandits were irresistibly interpreted. The chorus did its share to make a success of the performance. Prof. Gustav Hollaender, director of the conservatory, who led the school orchestra throughout the score of this delightful music with great skill, is to be congratulated upon the success of these four public performances of the past month, in which he has had such intelligent assistance from Nicolaus Rothmühl, the efficient head of the operatic department and a capable staff of teachers.

## A BEETHOVEN SERIES.

The Klingler Quartet set for itself the task of performing all of the Beethoven string quartets in five evenings, May 7, 8, 9 and 11. This excellent organization, comprising Karl Klingler, Joseph Rywkind, Fridolin Klingler and Arthur Williams, is well fitted for such an undertaking, for they have long been known for their enthusiastic preference for Beethoven as a chamber music composer. The string quartets were not given in chronological order, variety being afforded by introducing a quartet from each of the composer's three periods on each program. The art with which these performers enter into the spirit of their beloved Beethoven, the strength of the big rhythmic lines, the careful illumination of detail and the temperament they command assured for them a success with this Beethoven cycle given in the Singakademie.

## GUESTS FOR SUMMER OPERA.

For the performances of the "Ring" in the summer opera at the Theater des Westens, which will take place from June 23 to August 21 under the direction of Ernst Michaelis, the following conductors have been engaged: first conductor, E. von Reznicek, assisted by Walter Wohllebe, of the Bremen Stadttheater; Richard Lert, who will act also as régisseur, of the Darmstadt Hoftheater and Steffen Strasser, of the Danzig Stadttheater. The solo

ensemble will include: Georg Schmieter, of the Kassel Court Theater; Dr. Barnasch and Josef Horwitz, of the Elberfeld Stadttheater; Lissant, of Covent Garden, London; Paul Schwarz and Peter Kreuder, of the Hamburg Stadttheater, tenors; Harry de Garmo, of the Weisbaden Hoftheater; William Hinshaw, of the Metropolitan Opera, New York; Hermann Kant, of the Nürnberg Stadttheater; Adolf Fuchs, of the Hamburg Schiller Theater; Theodor Werhard, of the Barmen Stadttheater; Hermann Burkhard, of the Bamberg Stadttheater, baritones; Max Lehning, of the Hamburg Stadttheater; Theodor Simon, of the Posen Stadttheater; Wolfgang von Schwind, of the Karlsruhe Hoftheater; L. Wiedemann, of the Münster Stadttheater, basses; Mimi Poensgen, of the Cologne Stadttheater; Hertha Pfeil-Schneider, of the Barmen Stadttheater; Marie Dopler, of the Magdeburg Stadttheater; Mariska Aldrich, of the Metropolitan Opera, New York, dramatic sopranos; Else Bengell, of the Magdeburg Stadttheater; Nelli Kuttner-Bondi, of the Weimar Court Theatre; Elisabeth Zenker, of the Magdeburg Stadttheater; Julie Vajda, of the Stettin Stadttheater; Wilhelmine Graeff, of the Bern Stadttheater, and Margarete Hoffmeister, of the Hamburg Stadttheater, contraltos; Hanna von Granfelt and Elizabeth Schiller, of Covent Garden, London; Ida Salden, Eugenie Wilms, Lotte Clusius and Else Laube, youthful dramatic; Tilly Jansen, of the Hamburg Stadttheater; Susanne Pickelmann and Margit Ralph, coloratura.

## A NEW QUARTET.

A new chamber music organization has been formed calling itself the Rhine String Quartet, consisting of Julian Gumpert, first violin; Eugen Kronenberg, second violin; Jean Schmitz, viola and Paul Ludwig, cello. Besides performing the old masters, the quartet will make a specialty of introducing the works of living composers and is planning a winter of concerts in Berlin, London, Triest and northern Italy.

## MENTION.

Paul Scheinflug, the conductor of the Blüthner Orchestra for the coming season, has been engaged for a summer series of symphony concerts to be given by the Riga Orchestra in Dubbeln, near Riga, Russia. He will be assisted in this work by Hermann Scherchen, who has frequently

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conducted the Blüthner Orchestra in Berlin with credit to himself.

Dr. Karl Muck has arrived in Berlin and has taken up his abode temporarily at the Hotel Bellevue. Later he will go to Salzburg to conduct the big Mozart festival, which is to be held there from the middle until the end of June. In July and August he will, as usual, conduct the "Parsifal" performances at Bayreuth.

M. H. Hanson was a visitor in Berlin last week.

Following Frieda Hempel's return from America at the end of this month, she will be heard twice at the Royal Opera. Later she will appear in the roles of Rosalinde and Rosine in the "Fledermaus" and "Barber of Seville" respectively in the festival performances at Frankfort. In the middle of June she will give two guest performances in Covent Garden Theatre, London, appearing as Marchioness in the "Rosenkavalier." She will give two concerts of her own in Queen's Hall on June 19 and 26.

#### NOTES.

The schedule of "Mirakel" performances has been prolonged a third time, so that it will not close until May 25, making twenty-six consecutive performances.

The house in which Johannes Brahms was born in Hamburg has been bought by the German Brahms Society of Berlin.

Bach's "Well Tempered Clavichord" has been transcribed for four hands by Theodore Dubois, the French composer and honorary director of the National Conservatory, of Paris. The work has been published in four volumes by the Verlag Maurice Senart, of Paris.

At the close of the seventh German Bach Festival in Vienna, which was held from Saturday last to Monday of this week, it was decided that the next festival, to be given in 1916, will be held in Bonn.

In commemoration of Richard Strauss' fiftieth birthday, which he will celebrate on June 11, a completely revised fifth edition of Steinitzer's biography of the composer will be published by Schuster & Loeffler, of Berlin. The book has been brought up to date with Strauss' latest works, including "Ariadne auf Naxos." LURA E. ABELL.

#### Theodora Sturkow Ryder in Kokomo.

The accompanying picture shows Theodora Sturkow



THEODORA STURKOW RYDER ARRIVING IN KOKOMO.

Ryder, the Chicago pianist, and her overworked suit case, arriving in Kokomo for her concert given there recently.

#### Eminent Soloist Sings at Wanamaker's.

Reinald Werrenrath was a soloist at a recent concert in Wanamaker's auditorium, New York, when the baritone was enthusiastically received. Mr. Werrenrath sang a group of songs which elicited long and hearty applause. He was in excellent voice and was particularly enjoyed in his last number, "To You, Dear Heart," by Jones, which well merited the enthusiasm it aroused. Other artists on the same program were Alexander Russell at the organ, who played five selections, and F. Morris Class, who was heard in a number of his own compositions for piano.

#### Mary Dennison Gailey in New Orleans.

Mary Dennison Gailey, the New York violinist, scored a big success on May 18, as the soloist on "American Composers' Day," at the final program for the season at the New Orleans Woman's Club. After a recital on May 29, in Carrollton, Miss Gailey will leave New Orleans for the North, where a number of important engagements await her.

Browne—Whatever became of Digg? You remember, he took a Ph.D. in Greek poetry.

Grey—He's scanning metres for a gas company.—Smart Set.

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## KANSAS CITY HIGH SCHOOL SPRING FESTIVAL.

Four Schools Participate—Prizes Awarded—  
Mozart Club Luncheon.

Kansas City, Mo., May 20, 1914.

The Kansas City High School spring musical festival and contest occurred last Friday afternoon and evening. Compositions of Carl Busch constituted the numbers for the afternoon contest and the concert program for the evening. Four high schools participated. Central High School won two cups, presented by the Kansas City Musical Club and the Schubert Club for the best girls' and boys' choruses. Westport won the cup presented by The Carl Hoffman Music Company for the best mixed chorus.

The festival was given in the Central High School auditorium and was enjoyed by the leading professional and amateur musicians of the city. The value of this high standard of musical expression by children of the high schools cannot be estimated. The work of the directors of music of the different schools was most commendable.

Mr. Busch conducted the evening concert and received the highest praise for his interest and work in the festival preparations, which made it so great a success.

### MOZART CLUB LUNCHEON.

The Mozart Club, of the Kansas side, gave its annual luncheon at the Grand Hotel last Wednesday. The officers for the coming year were installed and are as follows: President, Mrs. J. Bowdon Bird; vice-president, Mrs. J. E. Caton; secretary, Mrs. Edgar L. Evans; treasurer, Harriette Griswold; reporter, Gladys Newman. Afterward the club assembled in the parlors and received invited guests for a musical performance furnished by Madge Murphy, violinist; Charles H. Cease, baritone, and Geneve Lichtenwalter, pianist.

### A TALENTED PUPIL.

Tuesday evening, Solon Robinson, a pupil of Mrs. Carl Busch, gave a concert at Morton's Hall. Mr. Robinson gave a long, exacting program and seemed as fresh and vigorous in the end as at the beginning. He gave much pleasure by his clean, careful work. One felt no uneasiness about him, as is often the case in pupils' concerts. His technic already is equal to the demands of big piano playing and his mind is musical in its expression, and best of all, he shows great promise of growth. Mr. Robinson was assisted by Madge Murphy, violinist; David Grosch, baritone, and Clara Blakeslee, accompanist.

GENEVE LICHTENWALTER.

### SULLI STUDIO NOTES.

Giorgio M. Sulli, the eminent vocal teacher of New York, announces that his studios in the Metropolitan Opera House Building will be open on Mondays, Wednesdays and Saturdays only, from June 1 to September 13. His time will be devoted to some of his pupils who do not wish to have their progress interrupted, and also to many others who will come to New York from Texas, New Mexico, Montana, South Carolina and nearby States.

On Wednesday evening, May 20, two of Mr. Sulli's advanced pupils sang at a musical for the benefit of the New York Home for Homeless Boys, New York. Anna Byrd, contralto, and Loretta Hallisy, lyric soprano, each sang two songs and each was very enthusiastically received. Miss Hallisy has sung on many occasions, and was heard recently at a recital given by the piano pupils of the St. Joseph Convent, of Mount Vernon, N. Y., where she also scored a success.

Anna Byrd, contralto; Sterling Hall, bass, and Mrs. Giorgio M. Sulli, soprano, all pupils of Mr. Sulli, have been engaged as soloists at Labor Temple, New York, at which Mr. Sulli is the musical director.

Another pupil of Mr. Sulli, Lillian Wilson, soprano, was the soloist at a concert given by the Mozart Club in April.

Florence Eklund was the soprano soloist with the Lawrence Choral Society in concerts at St. Paul Lutheran Church and the Hanson Place Baptist Church, of Brooklyn, N. Y., where she is a great favorite.

Next Friday, May 20, the advanced pupils of Mr. Sulli will be heard at a concert to be given at Labor Temple, when numbers by Offenbach, Puccini, Mascagni, Verdi, Massenet, Leoncavallo and Bruno Huhn will be included in the program.

### TRENTON'S ACHIEVEMENT.

Trenton glorified herself last week. Her music festival was a most creditable success. The capital has received in the past undesirable advertising at the hands of some of the legislators who annually assemble there, and it is a pleasure to record that she is the patron of the musical art and is developing a love of music in her people. The excellence of the festival was largely due to her own vocal and instrumental talent.—Newark, N. J., Sunday Call.

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## CINCINNATI BREVITIES.

### Recent Musical Happenings—College and Conservatory Notes—Summer Orchestral Season.

Cincinnati, Ohio, May 24, 1914.

Hans Schroeder, who succeeds Douglas Powell as teacher of voice at the College of Music, made his local debut at a musicale given by Julius Fleischmann, one of the trustees of the College, and Mrs. Fleischmann, at their home in Avondale, Thursday night. The list of guests was confined to the faculty and directors of the college, and a few musical friends of Mr. and Mrs. Fleischmann.

Mr. Schroeder is a native of Karlsruhe, Germany, and studied at Bollwitz at Frankfort. Four years later he was engaged in singing principal parts in grand opera where he had a brilliant career. Mr. Schroeder proved himself a capable and popular artist on the operatic stage in Germany, and has an extensive repertoire. He has sung "Trovatore," "Faust," "Mignon," "Tannhäuser," "Figaro," etc., with unqualified success in Berlin, Cologne, Leipzig, Frankfort, Munich, Hamburg, Hanover and other well known musical centres in Europe. He came to America under the management of Henry Wolfsohn and made a successful tour. Mr. Schroeder's voice is a baritone of rare beauty; the refinement and sympathy that distinguish his interpretation of the German lieder are a particular feature of this artist's work. At the close of his American tour Mr. Schroeder took us to his residence in Chicago, from whence he comes to Cincinnati and will begin his work at the College on September 1.

#### CINCINNATI CONSERVATORY NOTES.

Emilie Rose Knox, niece of Emilie McVea, Dean of women of the university, achieved distinction in her violin recital given at the Cincinnati Conservatory of Music last Monday evening. Miss Knox has devoted the past two years to her musical studies at the conservatory, during which time she has specialized in violin under Signor Tirindelli. She carried her difficult program to a successful conclusion with ease, exhibiting a complete understanding of her instrument and giving evidence of extraordinary gifts. A large audience applauded her program enthusiastically, lingering after the concert to offer her congratulations and predict a brilliant future.

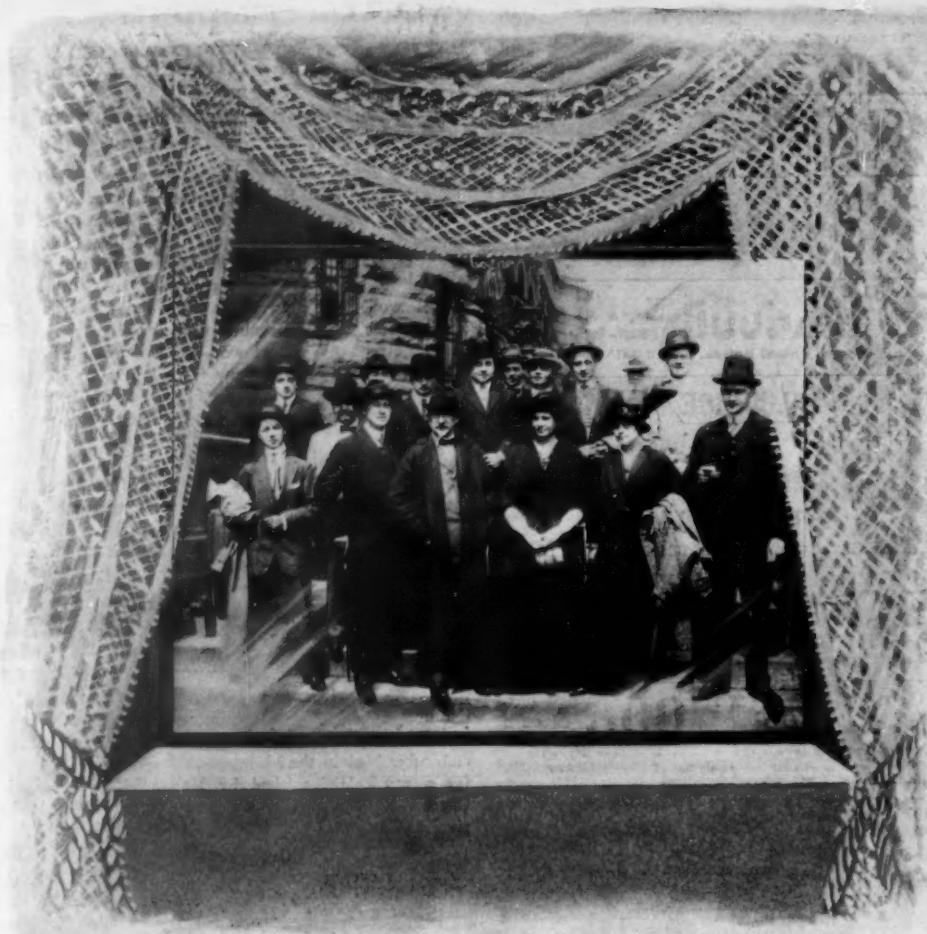
Cornelia Munz, pupil of Bernard Sturm, gave her graduation recital before a large audience at the Cincinnati Conservatory of Music last Tuesday evening. Miss Munz is a refined player who may always be depended upon for thoroughly artistic interpretations. Her program was varied and full of interest and was followed intently by a large audience which was generous with applause.

Mozelle Bennett was heard in her graduation recital, May 20. Miss Bennett, a native of Traverse City, Mich., has had several years of Conservatory training under Signor Tirindelli, and the culmination of her studies as evinced in her recital, mark her a young musician of talent and achievement. Her program opened with the Beethoven sonata, op. 12, No. 1, for piano and violin, given with good ensemble and understanding, Inez Gill sustaining the piano part in an admirable manner. The Russian airs of Wieniawski, the Mendelssohn concerto and "Zigeunerweisen" of Sarasate amply demonstrated Miss Bennett's fitness to join the ranks of professionals. Miss Bennett has a charming stage presence which coupled with rare talent, and a well rounded musical education should spell success. She was warmly received by a large audience.

Hugo Sederberg, one of Cincinnati's leading pedagogues, gave another proof that he is entitled to his reputation in his pupils' recital given at the Cincinnati Conservatory of Music, Friday evening, May 22. The program, which was devoted entirely to Russian compositions was well put together and attracted a large audience. The program was varied by two groups of Russian songs splendidly given by Emma Noe, mezzo-soprano, pupil of Dr. Fery Lulek. Miss Noe's is a voice which always makes strong appeal and she entered into the spirit of her songs with delightful artistry. The successful young pianists appearing during the evening were: Ethel Wilson, Helen Aultman, Alma Putman, Janet Watt, Grace Sternberger, Olive Wellbaum, Edward Sternberger, Frederika Haines, Manny Bates.

#### MME. VIGNA TO CONDUCT ORCHESTRA.

Tecla Vigna, undisturbed by the jealousies and perils that beset the pathway of the conductor of an or-



A GROUP OF MUSICIANS EN ROUTE WITH ST. LOUIS ORCHESTRA.

chestra, will take up the baton and in person direct the orchestra for the operatic concert she is to give on the evening of May 27 in the auditorium of the Woman's Club. She will have the valuable assistance of Henry Froelich as concertmaster, and rehearsals up to the present show that Mme. Vigna, although unable to vote, can display as much firmness and rap the orchestra to order with as much aplomb as any mere man.

This concert, which will introduce some of Mme. Vigna's advanced pupils, opens with the work of a Cincinnati composer, P. A. Tirindelli, "Mistic," unison chorus for women's voices from the opera "Athenaide." The program is made up of operatic selections, closing with the sextet from "Lucia." Mme. Vigna presents four graduates this year, Marianne Clark, Ethel Duke, Irene Moody, and Muriel Randolph.

#### COLLEGE OF MUSIC EVENTS.

The evening recitals being given at this time by the various departments of the College of Music have been well attended and music lovers expressed their appreciation over the worthy achievements of the young performers by appreciative applause. Among those recently given and deserving of special mention was the evening of ensemble playing and original compositions by pupils from the piano and theory classes of Louis Victor Saar. The program was unique and interesting throughout and all of the participants were worthy of individual praise. Alma Meier and Elizabeth Guernsey played the Bach concerto in D minor for two pianos in a correct and musically manner. Two novelties of genuine merit and exceedingly enjoyable were the romances for flute and piano by Max Reger and Saint-Saëns, played by Genevieve Roberts and Ellis McDiarmid. There was a keen interest manifested in the group of original songs, the creation of three talented College of Music students. Two were by Betty Gould and one each by Iva Moore and Irene Gardner. They all showed the fruits of wise and skillful training and were interpreted in the usual musically style of that splendid young soprano, Gretchen Morris. Additional pleasure was given by the able and conscientious manner in which

Elizabeth Weaver, pianist; Clement Hapner, clarinetist, and Robert Brain, viola player, performed two trios by Bruch.

#### SUMMER ORCHESTRA SEASON.

The Summer Orchestra, comprising a number of picked men from the Cincinnati Symphony Orchestra, will begin its season at the Zoological Gardens, May 24, under the leadership of Max Schulz, one of the first violins, who has been named by Dr. Ernst Kunwald as assistant director for next season.

JESSIE PARTON TYREE.

#### St. Louis Orchestra Tour.

The spring tour of the St. Louis Symphony Orchestra was an unqualified success, sixteen orchestral and two choral concerts being given. Ten of the concerts took place in eleven days, travel being quick and practically incessant. The accompanying snapshot shows the organization and its soloists on tour, the conductor, Max Zach, occupying the center of the picture. He wears eyeglasses and an overcoat. Between him and A. J. Gaines, the manager, who occupies the extreme right of the group, are Mrs. Franklyn Knight and Mrs. Sundelius. At Mr. Zach's other side are Arthur Hackett (the gentleman with the cane), and behind him, attired in a slouch hat, a neck bow and wearing a full beard, is Hugo Olk, concertmaster of the orchestra.

Passing through New York last week, Mr. Zach praised all the cities his orchestra visited, but said that he liked New Orleans best. Mr. Zach will sail for Europe on June 30, from Boston.

#### Trained for the Part.

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## SPOKANE CONCERTS.

210-211 Auditorium Bldg.,  
Spokane, Wash., May 11, 1914.  
Telephone, Main 4479.

At the First Presbyterian Church, May 1, a quartet composed of Mabel Metz Dilts, soprano; Alice Andrews Ham, mezzo; H. W. Newton, tenor, and F. W. King, bass, presented Cadman's "The Morning of the Year." This was the first time a Spokane audience had had an opportunity to hear the cantata, and much interest was manifest. While the entire composition is one of extreme beauty, there are solo passages that appeal to one decidedly, for instance, the tenor aria "Sweet Laggard Come"; that for the soprano which starts out "Welcome, Sweet Wind," and the bass solo, "The Brooklet Came from the Mountain." As a prelude to the cantata, an arrangement of the adagio from the fifth symphony by Tschaikowsky was given by Miss A. Kirchner, violin; George C. Kirchner, cello, and C. Olin Rice, organ.

## FLOY LE PAGE'S FAREWELL RECITAL.

A large and enthusiastic audience greeted Floy le Page, soprano, a popular Spokane girl, when she appeared in a farewell recital at the Auditorium, May 5. Miss le Page has been singing in public for several years; so every one was interested in the announcement that she intended to go to Italy to continue study with her former teacher, Mario Cotogni, a nephew of Antonio Cotogni. Miss le Page has a lyric voice of much sweetness and purity of tone, and shows careful preparation for her chosen profession. Her "Ave Maria," by Luzzi, evidently a favorite with her admirers, was given a careful interpretation, as were "Notturno," by Cotogni, and the "Romanza," from "Ero and Leandro," by Bottesini. But it remained for her group of French songs, "Ouvre tes yeux Bleus" and "Elegie," by Massenet, to arouse the enthusiasm of her audience. Armfuls and baskets of flowers were literally showered on the singer after the "Elegie" number, and it was only by a great effort that she was able to keep back the tears and repeat the song. The same was true at the close of the next group, in English, "A Birthday," by Cowen; "Since First I Met Thee," by Rubinstein, and "For All Eternity," by Mascheroni. By this time the stage was a perfect bower of flowers.

George Abel Stout, violinist, and Ferdinand Sorenson, cellist, were the assisting artists, the former playing adagio, by Ries; gavotte, by Gosser; "Poem," by Fibich, and "Dance of the Sylphs," by Goldblatt. At this point, comment must be made on the exquisite accompaniment played by Ruby Redmon Stout for Mr. Stout's solos. Mr. Sorenson played the serenade and "Scene d'Amour," from suite, op. 62, by Fitzhenagen, and "Chanson a Boire," by Dunkler, the latter meeting with the instant approval of the audience. Enrico Tasseti was accompanist for the evening and acquitted himself with considerable glory.

## MENDELSSOHN CLUB CONCERT.

The Mendelssohn Club appeared at the Central Christian Church, May 6, in an interesting program. "The Bedouin Song," by Foote, and "Sunset," by Van de Water, were well given. "Wynken, Blynken and Nod," a composition by R. T. Marquis, a member of the club, received a warm reception, and the "Invitation Waltz," by Hoffman-Smith, caught the fancy of the listeners with its pretty, haunting swing. "Song of the Star" (Chrysoar), by Carl Busch; "Venice Waters," by Macey, and "Serenade," by Milde, were all well received. The most interesting number of the program was "Lochinvar," by Hammond, sung with a vim and dash that won well deserved applause.

In the closing number, "King Olaf's Christmas," by Buck, the choral work was excellent, and the incidental

solos gave Jesse Bucholz, tenor, an opportunity to display the beautiful quality of his voice. Glanco Meriggioli, one of the assisting artists, played a rather tiresome concerto for the flute in A minor by Theodore H. H. Verhey; but redeemed himself later in the evening when he played "Serenade," by Galkine, and "The Fountain," by Carl Bohm, after which he was compelled to respond with an encore.

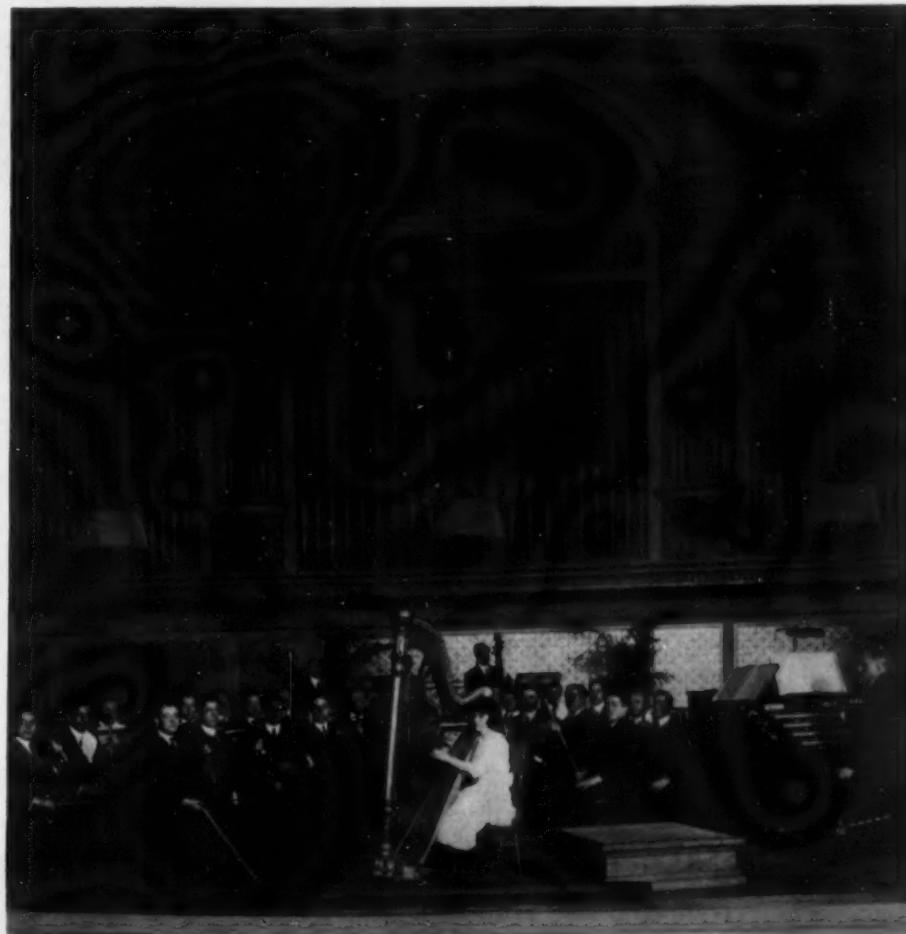
John R. Jones, the other assisting artist, sang Frances Allitsen's "There's a Land," revealing a fine voice and intelligence, responding to an encore with "Jean," by Spross. George Abel Stout conducted the chorus numbers in his usual careful manner, and C. Olin Rice was the accompanist. Further comment on these two able artists seems unnecessary, except to record that each appearance adds to the general high esteem in which they are held.

ELMO M. MINEHART.

## Organ Recital at St. John.

St. John, N. B., May 18, 1914.

An enjoyable organ recital was given on May 7, in St. John's Church (Episcopal), by D. Arnold Fox, organist.



WINIFRED BAMBRICK, HARPIST.

Mr. Fox was assisted by Olivia Murray, violinist, and David B. Pidgeon, baritone. The organ, which has lately been installed, is very brilliant and orchestral in effect, and the program was such that the instrument was shown to its full advantage.

Among some of the best numbers were the overture to the "Occasional Oratorio," Handel; overture, "Stradella," Flotow, which were played with excellent interpretation. The aubade in D flat, by Bernard Johnson, charming in style, and Guilmant's allegretto in B minor proved delightful. Mr. Fox also gave the introduction to the first act of "Ernani," Verdi; incidental music, "Faust," Gounod; adagio from the septette, Beethoven; two selections from "Lohengrin": fantasia on "Sicilian Mariners" Hymn," Lux; closing with the "Triumphal March," by Guilmant.

Miss Murray's two solos, "Elegie," by Ernst, and "Salut d'Amore," by Elgar, were played with nice feeling and smoothness. In these she was admirably accompanied by Mr. Fox.

Mr. Pidgeon's number, "Fear Not Ye, O Israel," by Dudley Buck, gave much pleasure. Mr. Pidgeon has a rich baritone voice of sympathetic quality and his singing is

marked by much temperament. The announcement of the death of that distinguished artist, Lillian Nordica, was heard with deep regret in our city. St. John has not forgotten this glorious singer, who charmed her audience some nine years ago, when she appeared in recital at the Opera House, under management of F. G. Spencer. A. L. L.

## Winifred Bambrick to Make Records.

Winifred Bambrick, the talented young Canadian harpist, has been accepted by Mr. Edison to make harp records, of which she made quite a number a few weeks ago. They will be on sale in a few months. Mr. Edison expressed himself as liking her work very much, and it is certainly an honor for this young harpist to have been engaged for this purpose. Miss Bambrick has been playing recently and was heard notably in the performance of the "Rose Maiden," by Cowen, which was given on April 30 by the choir of the Throop Avenue Presbyterian Church, Brooklyn. The following notes regarding that performance appeared in the Brooklyn papers:

An enjoyable concert was given last night in the Throop Avenue Presbyterian Church, Macon street and Throop avenue, as a benefit for the Church News, the church publication. Cowen's "Rose Maiden" was successfully given under the direction of C. W. Allen, organist and director of the church. The assisting artists were: Adelaide L. Fischer, soprano; Elizabeth Finch, contralto; Charles Whitley, tenor; John L. Barrowman, baritone; Winifred Bambrick, harpist; Paul Kefer, cellist; Albert Schnitzler, violinist; Hugo Leipnizer, flutist.

The large audience showed its appreciation of the good work of the artists by frequent and hearty applause. Mr. Allen was highly complimented for the success of the event, and Miss Bambrick and Mr. Kefer also won much praise.—Brooklyn Daily Eagle, May 1, 1914.

"The Rose Maiden," by Mr. Cowen, was sung last night by the choir of the Throop Avenue Presbyterian Church. The singing harmonized and pleased the audience of 300 persons. A goodly sum was added to the church paper fund. The work of Winifred Bambrick was the cause of much comment. She played with remarkable skill and answered to several encores. Paul Kefer gave several solos, and the audience was liberal with its applause. The concert was under the direction of C. W. Allen, organist of the church. The quartet, consisting of Adelaide L. Fischer, soprano; Elizabeth Finch, contralto; Charles Whitley, tenor, and John L. Barrowman, baritone, was especially good. The chorus consisted of forty voices, composed of members of the choir. Albert Schnitzler, violinist, and Hugo Leipnizer, flutist, assisted.—Brooklyn Standard Union, May 1, 1914. (Advertisement.)

Willard Flint Wins  
New Encomiums.

The appended notices voice the press opinions of Mr. Flint's recent festival appearances in Lowell and Lawrence, Mass., when he sang one of his most famous roles, that of Mephisto in Gounod's "Faust," in oratorio form:

In Mr. Flint the society has a soloist who has specialized in playing the Devil, by long association with the part, having made the role his own, although we understand that in private life he is a very estimable gentleman. He sings the entire role from memory and is familiar not only with his own part, but that of the other characters and is thus a very valuable Mephistopheles indeed. He invests the music with all the sardonic raillery of the fiend, mocking laugh and all. His singing of the "Calf of Gold" was splendidly done, and the sneering taunts of the insulting serenade which provokes the duel between Faust and Valentine were dramatically portrayed in tone and emphasis. His voice, too, is flexible and resonant. In every way he fully met the demands of a role, which calls for uncommon versatility.—Lowell Courier-Citizen, May 13, 1914.

Mr. Flint, who sang the difficult part of Mephistopheles, has appeared here before in Mendelssohn's "Elijah" and Handel's "Messiah" and he renewed the fine impressions made at those performances. His conception of the part is well and consistently thought out. He was particularly effective in the diabolical music of the church scene.—Lawrence Daily Eagle, May 14, 1914.

Willard Flint, who has sung in this city on many occasions during the past season, made a splendidly sardonic and relentless Meph-



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### BLACKWELL NOTES.

Blackwell, Okla., May 16, 1914.

Monday evening, April 20, the Ladies' Music Club, of Blackwell, met at the home of Martha and Helen Fitzgerald. An evening of compositions by Chopin was given by Christine Bucholz and Helen Fitzgerald. They were assisted by Miss Bowman, reader.

The St. Paul Symphony Orchestra gave a most enjoyable performance in the Electric Park pavilion on Monday evening, April 27. Opportunities of hearing a program of such excellent character musically, as this one given under the direction of Walter H. Rothwell, are rare in this section of the Middle West. This fact was keenly appreciated by the music lovers who made up the large audience, representing not only Blackwell, but also neighboring towns.

The Blackwell students of piano under Archibald Olmstead who will receive diplomas from the Winfield College of Music are Christine Bucholz and May Bell Walker, seniors; Mrs. Fred Martin, and Vessie Beauchamp West, piano teachers' course, and Helen Fitzgerald, post graduate.

Marche Gordon, of Ponca City, Okla., attended the piano recital given here by Christine Bucholz, May 6.

The Oklahoma University Glee Club gave a performance before a large audience in the Electric Park pavilion on the evening of Friday, May 15.

The series of solo recitals which have been given during the past few weeks by the piano pupils of Archibald Olmstead have been among the most attractive musical events even given in Blackwell. Those appearing in recital were: Bertha Bottenfield, Vessie Beauchamp West, Christine Bucholz, and Martha Fitzgerald.

These annual public pupils' performances have come to hold a definite place in the anticipations of the music loving public of Blackwell. The recitals have been well attended and on every occasion the audience evinced its appreciation of the musical offerings of the performers by its cordial applause.

Some interesting work was displayed in the rendition of the cleverly arranged programs. These included compositions ranging from the writings of the old school composers to the ultra-modern. The work of Mr. Olmstead's students gave evidence of studious preparation directed by critical and comprehensive instruction and was characterized by marked technical ability, musical intelligence and artistic finish.

The program of the piano teachers' course recital given by Vessie Beauchamp West, assisted by Flossie Sides Christian, reader, at the Baptist Church, Tuesday, April 28, was as follows: Sonata, G minor, Scarlatti; "Silhouette," op. 8, No. 1, Dvorák; "A Worker in Stone," Parker; nocturne, from "Midsummer Night's Dream" music, Mendelssohn, transcription by Sidney Smith; gavotte, E minor, Silas; "The Road to Yesterday," Kippman; "Just Be Glad," Riley; "Smiling," Lea; "Gondoliera," op. 41, Moszkowski; "His Folks and Her Folks," King; "The Girl Who Loved Him So," Waterman; concerto, No. 1, C major, Beethoven. Mr. Olmstead, second piano.

At a junior piano recital given by Bertha Bottenfield, assisted by Hazel Dorsett, vocalist, Baptist Church, Wednesday, April 29. These were the numbers: Concerto, D minor, finale, Mozart; cadenza, by Hummel (second piano, Mr. Olmstead); "Her Rose," Coombs; "Se Saran Rose," Ardit; "Danse Negre," Cyril Scott; "Arabesque," No. 1, Debussy; polonaise, E flat major, Moszkowski; "The Pine Tree," Salter; "Summer l'Eté," Chaminate; "Consolation," No. 6, Liszt; "Rhapsodie Hongroise," No. 16, Liszt.

Christine Bucholz gave a senior piano recital on Wednesday evening, May 6. She was assisted by Cora Newbold, soprano, and Enola Green, accompanist. The numbers follow: Rhapsodie, G minor, Brahms; aria from "Joshua," Handel; "Love Dream," No. 2, Liszt; fantasia, impromptu, Chopin; nocturne, D flat, Chopin; "Sunbeams," Ronald; "Irish Love Song," Lang; andante from "Lucia," Donizetti-Leschetizky (left hand alone); "Chanson Provencale," Dell' Acqua; concerto, E flat, Liszt. Mr. Olmstead at the second piano.

At a junior piano recital given by Martha Fitzgerald, assisted by Verda Wood, reader, Baptist Church, Wednesday evening, May 13. This was the program: "Invention," F major, Bach; romanza, from concerto, D minor, Mozart; "The Mountain Lad's Sacrifice," Forman; impromptu, A flat, Schubert; "Valse Chromatic," Godard; "The Green-Eyed Monster," Calhoun; "Song Without Words," No. 19, Mendelssohn; "Rakoczy March," Liszt. Mr. Olmstead at the second piano.

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## NEWARK MUSICIANS' CLUB GIVES FIRST MUSICALE.

New Organization Hears Interesting Musical Program at Last Meeting of the Season—Plans for Next Year's Concerts Now Being Arranged—Summer Opera at Olympic Park—Concert Notes.

Tel. 2619 Market,  
41 Spruce Street,  
Newark, N. J., June 1, 1914.

The second and final meeting this season of the Newark Musicians' Club was held on Friday evening last, May 29, at 41 Spruce street. Following a short business meeting the evening was devoted to an extemporaneous musical program which proved unusually delightful. It being the night before Decoration Day, several members were unable to attend, yet nevertheless there was a large and representative number present.

With the new organization now established, the prospects for the coming year are the very brightest. The list of applicants for membership is growing constantly and the enthusiasm among those now enrolled is alone a sure enough guarantee for splendid achievements next season.

Judging from the program last Friday and in looking over the present list of members one can not doubt but that the Newark Musicians' Club will be able to present to the Newark public next season as fine a series of concerts as has ever been given in this city heretofore.

Persons desiring to become members are requested to obtain application forms from the secretary, Ethel Cecilia Smith, 29 Leslie street, Newark, N. J.

**SUMMER OPERA AT OLYMPIC PARK.**  
Opening on June 15, an opera company with five stars at the head is to offer numerous productions during the summer months at Olympic Park.

Vernon Dalhart, tenor at the Century Opera House, New York, and also formerly at the New York Hippodrome, will hold a like position in the Olympic Park Company. The principal soprano of the company will be Blanche Rae Edwards, for several seasons with the Boston Opera Company. Sara Edwards, who for the last two years has been connected with the DeWolf Hopper Opera Company, and left that company in New Orleans last week to come north and start rehearsals with the Olympic Park Company, is the principal contralto. John C. Thomas, who was also a member of the DeWolf Hopper Company, will be the baritone soloist. The principal comedian will be James McElhern, who last winter played the leading comedy role in Klaw and Erlanger's success, "The Pink Lady." The list of productions for the season is as follows: Week June 15—"Naughty Marietta" (Victor Herbert). Week June 22—"The Fencing Master" (Reginald DeKoven).

Week June 29—"The Pearl of Pekin" (Lecocq). Week July 6—"The Gay Musician" (Julian Edwards). Week July 13—"The Gondoliers" (Arthur Sullivan). Week July 20—"Dolly Varden" (Julian Edwards). Week July 27—"The Fortune Teller" (Victor Herbert). Week August 3—"The Singing Girl" (Victor Herbert). Week August 10—"Martha" (Flotow). Week August 17—"Cavalleria Rusticana" and "Il Pagliacci" (Mascagni and Leoncavallo). Week August 24—"Il Trovatore" (Verdi). Week August 31—"Faust" (Gounod).

In addition to the five principals named a number of other singers, as well as a beauty chorus of thirty-six selected singing voices, have been engaged. An augmented orchestra, under the direction of Edward J. Howe, will furnish the music for the different operas.

The operas will be given under the direction of Edward P. Temple.

### NOTES.

Pupils of Helen Robinson Clauer, gave a well rendered program at the Woman's Club, East Orange, N. J., on Wednesday evening, May 27. The audience was a representative one and applauded heartily the efforts of each performer. George E. Clauer, cellist, and Carl Schoner, violinist, assisted.

A song recital by the pupils of Charles Tamme, of Newark, drew a large audience to the East Orange High School on Wednesday evening last, May 27. The program was an ambitious one and was well received.

On Wednesday evening, June 3, a concert is to be given at the Park Presbyterian Church, Newark, by the Women's Chorus of the Park Church, assisted by Lucille E. Pellett, soprano; Marie Morrisey, contralto, and Miss Buchanan, Miss Cowen and Howard Cann, accompanists.

Following this issue the regular Newark letters heretofore appearing weekly in the MUSICAL COURIER will be discontinued during the summer months, but will be resumed in the fall. It is the purpose of the MUSICAL COURIER to offer its readers in Newark and the suburbs the weekly current musical news of this section. T. W. ALLEN.



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PUBLISHED

EVERY WEDNESDAY

BY THE

MUSICAL COURIER COMPANY

(Incorporated under the laws of the State of New York)

LOUIS BLUMENBERG, President

ALVIN L. SCHMOEGER, Sec. and Treas.

437 Fifth Ave., S. E. Cor. 39th St. New York

Cable address: Pegular, New York

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LEONARD LIEBLING - EDITOR

H. I. BENNETT - MANAGING EDITOR

NEW YORK, WEDNESDAY, JUNE 3, 1914.

No. 1784

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Single Copies, Fifteen Cents, at newsstands.  
Back Numbers, Twenty-five Cents.

Entered at the New York Post Office as Second Class Matter.

THE MUSICAL COURIER is for sale on the principal newsstands in the United States and in the leading music houses, hotels and kiosques in Belgium, England, France, Germany, Holland, Italy, Switzerland and Egypt.

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On advertising page, per inch, per year.....	200.00	Line (agato) rate on reading page, per issue.....	1.00
Column rate, per issue.....	100.00	Line (agato) rate on advertising page, per issue.....	.50
Full page, per issue.....	400.00		

THE MUSICAL COURIER EXTRA  
Published every Saturday by Musical Courier Co.  
Devoted to the interests of the Piano Trade.

Last week Paris heard its first "Meistersinger" performance in German (given by the Boston Opera), and enjoyed the experience. Private cable advices call the performance "a model one as to singing and orchestral playing, and staged beautifully."

One of the strongest compliments Giorgio Polacco has received in his long and successful career as an operatic conductor came from Henry T. Finck in the New York Evening Post of May 30, 1914: "Giorgio Polacco has for several years been the principal Italian conductor at Covent Garden, London, and has come to be looked upon in New York as nearly, if not quite, the equal of Toscanini."

On reliable authority it can be stated officially that the Dresden Royal Opera is making every possible effort to secure Felix Weingartner as successor to the late Ernst von Schuch in the post of chief conductor. At the present moment it looks as though Weingartner will accept, provided he can secure a release from his Hamburg operatic engagement. Carl Pohlig is looked upon in Dresden with favor in case Weingartner is not engaged.

Dr. J. C. H. Beaumont, medical officer of the steamship Olympic, whose hobby is song writing, and whose compositions have been reviewed in these columns, called on the MUSICAL COURIER last week to ask for our sympathy on the present voyage to England. At the time we go to press he is in mid Atlantic with 700 of the Salvation Army "soldiers" on board and six brass bands. He wanted our expert opinion on the effect of different pitches and asked us if the ship would stand the strains of six Salvation Army bands.

Richard Strauss has accepted the invitation of the directors of the Queen's Hall Orchestra, London, to conduct a Mozart-Strauss program, and the date of June 26 has been fixed upon for the event. The famous composer-conductor will present Mozart's G minor symphony; his own overtures, "Der Bürger als Edelmann" and "Ariadne auf Naxos," and three of his tone poems, "Don Juan," "Tod und Verklärung" and "Till Eulenspiegel." It also is announced that he will conduct his new ballet, "The Legend of Joseph," at Drury Lane.

Frank Gittelson, the American violinist who is appearing with remarkable success in Europe at present, has been abroad since May, 1909. After studying with Carl Flesch for three years, he appeared with leading European orchestras. On May 3 last he played at Albert Hall, London, in a joint recital with Mme. Melba, and had numerous recalls after the performance of the Bruch concerto. On May 23 he gave a violin recital in Bechstein Hall, London. He has been receiving unstinted praise from the European critics. Gittelson is booked to sail for America, October 10, on the steamship Lapland to open his American tour under the management of the Wolfsohn Musical Bureau.

Henry Higgins, head of the London Covent Garden Opera, is reported as being in line for a peerage, because of his successful promotion and management of the gala production just held in honor of the Danish royal pair. However, if the King decides to enoble Mr. Higgins, it probably will be for services dating further back than the recent festivities, and embracing a long period of dignified and successful executive connection with the Covent Garden Opera. Under the Higgins management the institution has gained immeasurably in artistic effectiveness and importance and a reward of the kind rumored would be exceedingly fitting. Mr. Higgins, a gentleman of culture and real musical perspective, is a pleasing figure to con-

template in the operatic affairs of the world, for he harmonizes the social and the singing extremes into a practical ensemble and he does so with an infinite tact that shines forth the more agreeably because he accomplishes his work without wishing for or achieving personal exploitation. He is a singularly silent man for one who constitutes the real force behind the second opera house of the world.

Records are being sold of Margaret Wilson's voice, and several letters have been received by the MUSICAL COURIER objecting to her being advertised as "daughter of the President of the United States." As she is the daughter of the President, and we know of no law to prevent her from singing and selling the records of her voice to a talking machine company, we fail to understand the virtuous outbreaks of our correspondents.

The distinguished Finnish composer, Jean Sibelius, arrived in the United States on Tuesday of last week on the Kaiser Wilhelm II, and was met at the pier by Paul Heinecke and Henry J. Muller, of the American branch of Breitkopf & Härtel, and Louis Blumenberg, president of the Musical Courier Company. The famous composer intends to spend several weeks in New York, and it is likely that he will absorb some inspiration for a composition based on American ideas. The firm of Breitkopf & Härtel has published most of the compositions of Sibelius, and his coming here will, no doubt, be the means of still further making them known in America.

Vincenzo Lombardo, the Italian singing teacher with whom Caruso studied, died at the age of fifty-eight in Naples on May 8. Since Caruso's fame the Lombardo school had become immensely popular. Lombardo started upon his musical career as leader of the San Carlo Theatre in Naples and was so successful that Verdi chose him to conduct the première of his "Otello" in 1887. The conductor was immediately afterward called to Lisbon as leader of the Royal Opera, where he did fine service in reorganizing the orchestra and chorus. Returning to Italy after a long absence in Portugal, Lombardo founded his famous singing school in Florence.

The eleventh season of the Minneapolis Symphony Orchestra will come to an end Tuesday, June 9, on which date the organization, under Emil Oberhoffer's directorship, will play the concluding engagement of its eighth annual spring tour now in progress. The present season opened Friday, October 22, lasting in all thirty-one weeks, of which twenty-three were apportioned to the home season and eight weeks to the spring tour. During the home season the orchestra played thirty-eight concerts, divided into the following series: Twelve Friday night symphony concerts; twenty Sunday afternoon popular concerts, and six young people's concerts. The total attendance for these concerts was 90,024, which is within 2,500 of the capacity of the Auditorium. The six young people's concerts were entirely sold out; ten of the popular and four of the symphony concerts were sold out and the others were very near to it. In view of these figures there can be no question of the popularity of Mr. Oberhoffer and the orchestra with the citizens of Minneapolis. During the present spring tour the orchestra appeared in fifty cities, located in eleven States and one Province of Canada. The twelfth season will open Friday, October 23, and again will present twelve Friday symphony, twenty popular and six young people's concerts. Among the soloists engaged for the symphony concerts so far are Helen Stanley, Alice Verlet, Ferruccio Busoni, Josef Lhevinne, Arthur Shattuck, Fritz Kreisler, Jacques Thibaud, Will Burmester, Richard Czerny and Cornelius van Vliet.

# “THE LEGEND OF JOSEPH.”

PARIS, May 15, 1914.

Last evening we had a novel event for Paris—nothing less than a Strauss première at the Opéra.

The work was a ballet in one act entitled “The Legend of Joseph.” The book—or rather the scenario—is by Count Harry von Kessler and Hugo von Hofmannsthal, the second of whom has already supplied Strauss with the books for “Elektra,” “Rosenkavalier” and “Ariadne.”

There is a homely old saying about biting off more than one can chew, and that is exactly what these gentlemen have done in writing the scenario for this ballet. The scene is laid in a great hall in the palace of Potiphar. There is a banquet with numerous guests. Potiphar and his wife sit at a specially raised table. A sheik provides various fea-

until he finally tires of it, throws off his mantle and repulses her with a gesture. Even then she will not stop. He continues to repulse her coldly, until she flings into fury and attempts to strangle him, but he throws her off without effort. Servants, roused by the noise, rush in; the palace is aroused. Potiphar’s wife, now in a blaze of hate, denounces him to Potiphar—presumably for having tried to seduce her. Chains are put upon Joseph and prep-

parts of his body, head, breast, hands and feet. He seems to speak to God: “See, O God, my body and my heart are blameless before Thee.” In the second figure of his dance he has to express his inner searching after God, with moments of despair at not being able to find Him. In the last figure Joseph has found God; his movements must express the praise and glory of God.” I defy any dancer in the world to make me understand simply by gestures and movements all those psychological emotions. The spectator who does not know the story sees only a young boy in shepherd costume making various gestures and springing about very gracefully; of course different emotions can be distinguished, but the meaning of them must remain an absolute riddle unless one has the clue in advance. I have pointed this out merely as one particular instance. The emotions which Potiphar’s wife experiences, except the most obvious of them, are also by far too complicated and to psychological to be



THE DANCE OF SULAMITH.

tures for the entertainment of Potiphar and his guests. First some women who dance a bridal dance, expressive of how the bridegroom removes the veils of the bride on the wedding night; then some boxers, who box to music, a feature which is respectfully recommended to the attention of sport-



THE “JOSEPH” THEME IN ITS FULLEST DEVELOPMENT.

ing clubs; then Joseph, the shepherd boy, who is brought in asleep, wrapped up in a hammock, like a hot tamale in its rusk, and waked up to dance, which he does. Potiphar’s wife, whom nothing else could arouse from her icy indifference, at once conceives a violent passion for him and rewards him after the dance by hanging a costly necklace about his neck.

The guests withdraw and Joseph, wrapping himself in his simple mantle, goes to sleep on a couch which is conveniently standing in the pantry—an “Aufbewahrungskammer für tafelgerät und Kostbarkeiten.” In those days they were not so sanitary as we are.

In a few minutes Potiphar’s wife comes back alone. She admires the sleeping Joseph, wakes him up with her delicate attentions, and finally, unable to restrain herself, kisses him. This gives the child an awful shock. He runs stage front, hiding all his blushes, for there is considerable of him visible in his mantle. But the villain—that is to say, Potiphar’s wife—still pursues him. She cuddles him

LEONID MIASSIN AS JOSEPH.  
ONE OF THE SCENES.  
DESIGN FOR THE COSTUME OF POTIPHAR'S WIFE.

arations made to torture him, but he remains absolutely calm and unmoved. Just at this moment, when things look dubious for him, an archangel comes in and leads him away, Potiphar’s wife strangling herself with her necklace. Curtain.

Now this sounds all very well, but, unless one has read the argument in advance, it is quite impossible to gain any idea of the involved psychology of it. Joseph, for instance, is the simple shepherd boy. That any one may know who sees the ballet. But in his dance he is supposed to express, firstly, the innocence and naiveness of his being; the scenario says, “the movements show how the pious shepherd boy stands before the face of his God and exhibits to him, one after another, the purity of all



THE CLIMAX OF JOSEPH'S DANCE.

expressed by any mere pantomime, no matter how accomplished the artist. It is hard to understand why Strauss steadily continues to work with Von Hofmannsthal as a librettist. Not one of the three works which they have produced together compares at all to Strauss’ first two operas, “Salomé” (Oscar Wilde) and “Feuersnot” (Ernst von Wolzogen).

Now as to the music. Strauss has produced a score full of the splendid workmanship which we always expect from him. The melodic flow is hardly more fluent than in his other works, though there are some very attractive themes shown in the musical examples appended to this article, but as



POTIPHAR'S WIFE COMES TO JOSEPH'S CHAMBER.

earnest, genuine music I regard it as superior to anything which he has done since “Salomé.” There is nothing positively new, nothing that we have not already had from Strauss, but there is a consistency and logical unity throughout which has been wanting in his later stage work. The orchestration is typically Straussian. The violins have a great deal to do away up in the air and there is much ethereal use of celestas (two), harps (three), in combination with the large and small flutes, triangle, cymbals, etc. Strauss himself conducted and the orchestra played very well, though one or two more rehearsals would have been an advantage.

The production was, to speak frankly, not quite up to what one has a right to expect from the Russian Ballet of Serge de Diaghileff. It goes without saying that the scene was very well painted, but it was badly designed. For instance, Joseph and the archangel must be absolutely in sight of the audience and in a full blaze of light during the entire time while they are going away, but the scenery was so badly designed—quite against the explicit

directions of the scenario—that they were compelled to go out of sight of the audience and reappear later, at the same time being repeatedly cast into shadow by various parts of the scenery. There were many other features not at all in accordance with the directions. The lighting throughout was badly managed and had evidently been very insufficiently rehearsed. Costumes, in the old Venetian and Oriental styles, were very gorgeous and beautiful, quite the most satisfactory feature of the production. They were by Léon Bakst. The dancing was arranged by Michel Fokine. There is no need to say that it was excellently done, but it must be said that it was many times a long way removed from what the authors had specified in their book.

The principal numbers were the "Bridal Dance," which has already been mentioned, and which included a "Dance of Sulamith," wonderfully done by Vera Fokine; the "Dance of the Boxers," which had rather an unexpected comic effect and resembled the drill of a German turnverein more than anything else; Joseph's dance, for which every praise is due to Léonide Massin, who, both as dancer and pantomimist, left nothing to be desired; and a peculiar dance of the women expressing their hatred of Joseph for having seduced Potiphar's wife.

This last, with its wonderfully expressive movements, gestures and steps, was quite the finest choreographic feature of the whole evening. The only one of the pantomimists who had an important part was Mme. Kousnezoff, who displayed great power in emotion, making the character stand out as an impression even more strongly than that of Joseph. One or two more rehearsals would have been good for the mise en scène as well as for the music. The supers were sure of just what they were expected to do.

Richard Strauss, who has just been promoted to be an Officer of the Legion of Honor, was received with a warm round of applause as he came out to take his seat at the conductor's desk. There were, I should say, about eight calls at the end, to which the company responded with Strauss and Fokine in their midst. It was undoubtedly a genuine success, but it cannot be said that the enthusiasm was very warm. There were very few cries of "bravo" and no resemblance to some of the Strauss premières which I have seen in Germany.

A great many persons distinguished in the musical world were present. Among the Frenchmen I noticed Vincent d'Indy and Claude Debussy. A number of the prominent German critics came over, among them Dr. Otto Neitzel, of Cologne; Dr. Ludwig Karpath, of Vienna, and Kalisch, of London. Mme. Strauss had a box in the second balcony. With her were Edyth Walker, the famous dramatic soprano, who will be with Campanini in Chicago next year and who has been in Paris as a guest of Dr. and Mme. Strauss especially for this première. Conductor Brecher, of Cologne, with Hofrat Remond, director of the theatre there, and Conductor Otto Klemmerer, of Strassburg, were interested visitors, together with Otto Fürnster, of Berlin, Strauss' publisher.

H. O. Osgood.

#### AND SOUSA FAVORS SUFFRAGE.

Rector's, the Broadway restaurant, advertises as follows: "Dine Where You Hear, Free, Sousa 'Out-Sousa-Ed'! America's Musical Triumph! World's Greatest Woman Bandmaster! The Famous Rolma And Her Band! Twenty-five All Male Star Soloists! Marks Epoch For Pleasure Seekers!"

From the New York Tribune of May 24, 1914, we learn that "a woman tenor has been found in Berlin." The naive Tribune adds further: "The voice itself, of course, cannot compare with Caruso's."

## A NEW SIBELIUS WORK.

Jean Sibelius, the great Finnish composer, has added another masterpiece to the long list that already has come from his pen. It was composed especially for the music festival to be held in Norfolk, Conn., on June 4 and 5.

Like most of the works of Sibelius it is of moderate length and of a lucidity of construction altogether remarkable in these days of complicated modernism.

A name has not yet been fully settled upon for this new inspiration of the Finnish master, but its atmosphere was suggested by the sea, and it is a sea picture. In conversation with a representative of the MUSICAL COURIER the composer suggested that it might be called "Rondo der Wellen" ("Rondo of the Waves"), but this name may not be retained.

The name of it is, after all, of little moment. In no sense of the word is the new piece program mu-

tremolo passage for the strings with melodic phrases on the wind and leading up, through a broad crescendo, to a reiteration of the chief motive on the brass. A magnificent climax. This is relieved by a short coda with which the piece ends.

It is broad, impressive music containing many genuine musical ideas which denote a real invention, and constructed, harmonized and orchestrated in a way which leaves no doubt as to the entire sincerity of the composer.

Sibelius, who himself conducted the work at the New York rehearsal which the MUSICAL COURIER representative was privileged to hear, is a large man, about fifty years old, somewhat gray for his years, quiet and impressive in his conducting, and extremely cordial and sympathetic in his personal manner.

It is reported that Sibelius will come to America again at an early date as "guest conductor" of our principal orchestral and choral organizations.

#### PARIS PAYING FOR OPERA.

The financial part of the Boston Opera season in Paris is exceeding the expectations of Henry Russell and his associates and of everybody else as well. "L'amore dei tre Re," the opening opera of the season, did not do a good business and the "Manon Lescaut" business was only fair. But "Otello" brought in much money and "Ballo in Maschera" opened to a practically sold out house. Of course the expenses of such a season as Henry Russell is giving are very large and it is still doubtful on which side the balance will be at the end, but if there be a deficit, it is very pleasant to be able to say that it will be much smaller than anyone anticipated.

Here is the way the reporter of the Paris New York Herald started off his report recently:

Have "the golden days of Italian opera" returned?

One would think so, judging from the Theatre des Champs-Elysées last evening. If there was a seat vacant it can have been only the ticket seller's useless one in the box office. In the theatre itself every place was occupied.

And what an audience! Royalty: the Dowager Duchess of Aosta, the Grand Duchess Vladimir, the Grand Duke and Grand Duchess Cyril. Diplomacy: the Italian Ambassador and Donna Bice Tittoni, the German Ambassador and Baroness von Schoen. Literature: Gabriele d'Annunzio, pallid and wasted after his severe illness. Music: Jean de Reszke, Claude Debussy, Reynaldo Hahn, Isidor de Lara. Art: Henry Gervex. Society (in addition to those just mentioned): Mme. Jean de Reszke, Mme. Gervex, Prince Aymon de Faucigny-Lucinge, Comte Brunetta d'Ussaux, André de Fouquière, Mme. Stern, Mrs. Peter Larsen, Mrs. Robert Douglas, Marquise d'Ornano, Mr. and Mrs. Depew, Mme. Ferdinand Blumenthal, Comte Alexandre de Gabriac, Marcel Fouquier, Mrs. John W. Stewart, Mrs. Morton Mitchell, Countess Wachtmeister, Mrs. Robinson-Duff, Mr. and Mrs. Crocker.

#### THE AMERICAN BEETHOVEN.

Heretofore the musical horses included Tristan, Wagner, Soprano, De Reszke, Melba, Paderewski and Falsetto. Now must be added the names of Beethoven, Lohengrin and Matinee. Early last week Lohengrin won a race at Belmont Park and Matinee finished second. But the worst remains to be told. At the same track last Thursday Beethoven started favorite, and out of a field of seven—the other six being absolutely unmusical—the Beethoven nag finished absolutely last. There were doleful shrieks of agony that afternoon at the Musical Union and the Aschenbröd'l Club when the dreadful news came over the wire. Now that we have an American Beethoven, what's the good of him?



Photo by Breitkopf & Härtel.  
JEAN SIBELIUS.

**DIPPEL'S OPERA COMIQUE PLANS.**

Andreas Dippel, who sailed for Europe last week, "begs to announce that he has completed his preliminary arrangements for next season and that he will present to the New York public a thirty-two weeks season of light opera, from October 5 to May 15. For the period of the first seventeen weeks the Dippel Opera Comique Company will play at the Forty-fourth Street Theatre, according to a contract entered into with Messrs. Shubert. During this period Mr. Dippel will produce two novelties, 'The Purple Domino,' by the French composer, Charles Cuvillier (with a book adapted by Harry B. and Robert B. Smith), and a new operetta by the new Bohemian composer, Oscar Nedbal, with a libretto by Oscar Hauerbach. In addition to these productions a revival of Franz Lehár's 'Gipsy Love' is contemplated.

"During the period from February 1 to May 15 the Dippel Opera Comique Company will give their performances at the Century Opera House, where in conjunction with the Pavlawa Ballet Company, Leoncavallo's 'La Reginetta delle Rose' (The Queen of Roses) will be produced on Monday, Wednesday, Thursday and Saturday evenings and Saturday matinees. The Wednesday matinees and Friday evenings will be reserved for Mlle. Pavlawa and her company for ballet performances only.

"Tuesday evenings will be devoted to revivals of old operettas, which will also be repeated on Thursday matinees at popular prices from twenty-five cents to one dollar. The operettas in view for revivals will be selected from the following works: 'Don Cæsar,' 'Nanon,' 'Mamselle Nitouche,' 'Erminie,' 'Giroflé-Girofla,' 'Madame Angot,' 'The Beggar Student,' 'Gasperone,' 'Chimes of Normandy,' 'Boccaccio,' 'Fatinitza,' 'Gipsy Baron,' 'The Merry War,' 'A Night in Venice,' 'Queen's Lace Handkerchief.' Special subscriptions will be opened for these performances and subscribers will be asked to express their preference for any ten of the operettas above mentioned.

"The ballet performances of Mlle. Pavlawa and her ballet also will be given as a subscription series and the program will be changed at every performance.

"For the last five weeks of the season, Mr. Dippel plans revivals of several of the most popular Offenbach operettas with entirely new librettos and a cast of French artists to be especially engaged for this purpose. However, Mr. Dippel makes the presentation of these French performances dependent upon the success of a subscription by which it will be ascertained whether or not there are a desire to hear again these gems of operatic music and a sufficient patronage in this city to justify the expense of such an undertaking.

"Mr. Dippel will announce the names of the artists engaged upon his return about the middle of August, at which time the rehearsals will begin. During Mr. Dippel's absence Dr. Anselm Goetzl, one of the principal conductors of the company, will continue the voice trials at the Metropolitan Opera House."

**SYMPHONIC OREGON.**

At a recent meeting of the members of the Portland (Ore.) Symphony Orchestra, which was held for the purpose of electing conductors and officers for the season of 1914-1915, the following conductors were chosen by ballot: Carl Denton (re-elected), George E. Jeffery (re-elected) and Harold Bayley, a member of the first violin section. Several years ago the orchestra gave a number of successful concerts under Mr. Bayley's baton. Mr. Denton is a violinist and is organist of St. Stephen's Episcopal Church. Mr. Jeffery is president of the local Musicians' Mutual Association, A. F. of M. He is a violinist. The conductors are all members of the

orchestra, and when not directing play their respective instruments. These officers were elected: Mose Christensen (viola), re-elected president for the fourth time; M. A. Salinger (tympani), vice-president; Carl Stoll (double bass), secretary; W. E. Thomas (second trombone), treasurer; board of directors, Frank G. Eichenlaub (first violin), Robert E. Millard (first flute), N. A. Tait (first trombone), R. B. Powell (bass trombone); librarian, B. L. Brown (second bassoon). Mrs. B. Tait, the able business manager, formerly represented Myrtle Elvyn, the renowned pianist. At least six concerts will be given next season. The orchestra, which is a cooperative organization, free from debt, will give its annual banquet in the near future.

**HOW STRAUSS COMPOSES.**

During Richard Strauss's visit to Paris to conduct the première of "Joseph's Legende," the composer was interviewed by a representative of the Journal and gave the following interesting account of his habits of work: "I write," he said, a little ironically, because of the Parisian idea that he composes with wild frenzy, "at a desk which looks just like any other desk, wearing either a house jacket or an English cheviot suit. I am never feverishly excited and I wear my hair cut short. I love summer, the country and the mountains. I am an inveterate mountain climber, and inspiration often visits me when I am high up on a mountain peak. I spend my summers in Garmisch, in Bavaria. There is to be found much verdure and peace. The fragrance of the lindens penetrates into my house and there I have most desire to work. In winter, from November to April, I work very coolly, without haste, without even emotion. One must have control of himself if the ever changing liquid chessboard, by which I mean orchestration, is to be kept in order. The head that composed 'Tristan' must have been as cold as marble. I work slowly.

"From my first creative impulse to the finished product of a work always takes a good deal of time. I mean that invention takes time, if something new and striking is to be produced. The greatest art in invention is the art of waiting, patiently waiting. The material builds itself just as realities take form—slowly. I wrote the 'Legend of Joseph' last year upon an impulse, just as my other works were written, without trying for any particular style. I never strive for any style except that which best suits the spirit of the work itself. According to my ideas, each work must be written in a different language and wear a garment made specially for it. In art one should not have preconceived esthetic views. In painting and in sculpture I love just as much the audacious new works as the purest classics. But I don't wish to speak of these things; I do not presume to any other talent than that which I devote to my bit of music."

**PHILADELPHIA'S CHANCE.**

In the Philadelphia Public Ledger of May 29 appeared this editorial:

A correspondent comments upon the discrepancy between the artistic excellence and the financial prosperity of the Philadelphia Orchestra. He does not claim originality for the often discussed suggestion that our admirable corps of musicians should possess its own home, with profitable possibilities of subletting. His contention that the support of the orchestra should rest on the many, rather than upon the generous few is obviously just.

It is not an equitable arrangement that several hundred people should have to foot the bill of nearly \$50,000 for what several thousand persons keenly enjoy, representing the difference between the subscription and the actual cost of maintenance. In this inspiring era of Philadelphia's international assertion of the well-founded claims to eminence in science, art, literature and the associative humanities, distinction as a musical center is by no means the least consideration. In the past season the improvement wrought in the orchestra won the unstinted critical encomium of other cities near and far. The local response

to the effort that is making should be such as to leave no room for any doubt of Philadelphia's pride in that which is her own.

The point is well taken. Philadelphia is a musical community, without a doubt, and its concert-going public should prove the sincerity of its desire for orchestral concerts by doing more than merely buying tickets. If Chicago was able to make it orchestra permanent by a scheme of popular subscription, why not Philadelphia?

**RUYSDAEL AND MOZART.**

In Henry Havard's book on Dutch painters, published in Paris in 1882 and called "Histoire de la Peinture Hollandaise," is to be found a brief biography of a genius which reads like a story of a great composer's life. We cannot tell the tale as well as Havard has told it. At best we hope that our translation will convey to the reader a little of the poetry and pathos of the original French.

"Jacob van Ruysdael, in fact, is not only the greatest of Holland's landscape artists, but might even be called the greatest landscape painter that modern art has produced. No other painter has expressed the poetry of northern scenes more powerfully. Draughtsman of the highest order, he is, in addition, a perfect harmonist, whose colors, warm and velvety, sing symphonies of a delicious sweetness in the half tones of light and shade. His brush, now full of energy, now soft, passes with surprising flexibility from the most finished, delicate, and detailed execution to as broad a free sweep as can be employed. Never has an artist so concentrated a more melancholy and appealing poetry in the gloomy and foreboding clouds of his skies. Never has the rustic simplicity of his native land found a more skillful and convincing interpreter.

"Never has any one treated with more wild majesty the mountain heights or the Scandinavian wilderness and foaming torrents."

After all this, one might imagine that the life of Jacob van Ruysdael was free from mystery and that the world knew every detail of this great man's existence. Such is not the case, however.

"It is believed that this astonishing artist was born in Haarlem. It is thought that he first saw the light of day in 1625. It is known that he entered the St. Luke Guild in 1648, and that in 1659 he took up his abode in Amsterdam, obtained his civil rights, merely existed in the great city, was ignored by his contemporaries and reduced to misery.

"In 1681, returning to his native Haarlem, he begged the burgomaster for a lodging in the almshouse. There, on March 14, 1682, broken hearted by neglect, he died, friendless and alone.

"This is all we know of him; the rest is but conjecture."

So painting has its Mozart and its Chatterton, has it?

Mozart and Schubert died before their youthful enthusiasm had been quenched. They did not know the bitterness of a long life without a reward.

In fact, no two lives are exactly alike. But the young composer may be able better to bear his disappointments if he remembers that there are others in the same long boat on the same old ocean.

**A LONDON MISPRINT.**

An amusing misprint in London Musical News, May 16, 1914: "Their Majesties Queen Mary and Queen Alexandra have graciously consented to accept copies of Mme. M. A. Carlisle Carr's new work, entitled 'Keep Breathing: How to Do It, and Why.' We have every reason to think that we know why it is best to keep breathing."

June is the open season for the Mendelssohn and "Lohengrin" wedding marches.

# BETHLEHEM'S NINTH BACH FESTIVAL.

Dr. J. Fred Wolle Again Reveals the Poetry of the Leipsic Cantor—Excellent Choral Work—Trombone Choir Plays in Belfry—Festival Notes.

BY CLARENCE LUCAS.

Bethlehem, a manufacturing town in Pennsylvania, was placed on the musical map of the United States in 1900, when the first Bach festival was given in the old Moravian church under the direction of Dr. J. Fred Wolle.

Since then the reputation of Bethlehem as a center for the study of Bach has spread all over the United States. In fact, it has crossed the Atlantic and got on record in the English national archives of the Encyclopedia Britannica.

The ninth Bach Festival in Bethlehem, which was given on Friday and Saturday, May 29 and 30, showed that the enthusiasm which made these festivals possible is in no sense of the word less than it ever was. Conductor J. Fred Wolle knows how to impart his fervor to his singers. He would be the last man in the world to be satisfied with mere technical perfection of performance. The performances were near enough perfection for all practical purposes, but the distinguishing mark of the Bach Choir of Bethlehem is a warmth of human sentiment. Never are the choruses sung in a dead level manner

like the inanimate tones of an organ. Each great wave of sound is composed of a multitude of little ripples of individual emotion. Every one in the audience hears and sees that each member of the choir sings with warmth and sentiment. A singer who could stand before a magnetic conductor like Dr. Wolle and not be stirred by his unassumed delight in Bach would be something less than human.

This season's programs were sufficiently varied. On Friday afternoon the motet, "Sing Ye to the Lord a New Made Song," for double chorus in eight parts, began the concert. This was followed by the second "Brandenburg" concerto for violin, flute, oboe and trumpet, with accompaniment for strings, in which the delightful art of Thaddeus Rich was especially conspicuous. I mention the work of this violinist because his name was omitted from the program. He is concertmaster of the Philadelphia Symphony Orchestra.

After the concerto Nicholas Douty sang the tenor aria, "So Be Thou Still," which was followed by a duet, "The Fitting Time of Joy He Knoweth," sung

by Helen Boice-Hunsicker, soprano, and Maude Sproule, contralto. Then Horatio Connell sang with the most consummate ease, "Slumber On, O Weary Spirit," as if the singing of Bach was the most natural thing in the world to do. It is true that Bach wrote the baritone aria with more consideration for the human voice than he displayed when he put on paper the soprano and tenor arias of the afternoon and evening concerts. But that fact does not lessen the praise due Horatio Connell for the high art with which he concealed the art of singing his difficult arias.

Friday afternoon's concert ended with the unaccompanied chorale, "World, Farewell," in which the chorus did some really fine singing. The entire chorale was a splendid example of delicate gradations of tone between piano and pianissimo.

Friday evening's concert began with the intricate and unvocal "In Billows the Rivers of Belial Flowing," a tenor solo vigorously sung by Nicholas Douty, who was heard later in the hardly less trying aria, "Bide, Ye Angels, Bide With Me." Bach

MORAVIAN CHURCH, BETHLEHEM, PA.

OLD COLONIAL HALL, 1749.

THE CAMPUS, LEHIGH UNIVERSITY.



LEHIGH UNIVERSITY GYMNASIUM,  
South Bethlehem, Pa.

J. FRED. WOLLE.

GERMEIN HOUSE, BETHLEHEM, PA.

must have felt a spite against tenors in general when he constructed those two arias, which are as much against the nature of the voice as his solo sonatas are unnatural to the fingerboard of the violin. I doubt if Nicholas Douty will ever sing those two extraordinary songs again unless under contract with the Bach Festival committee.

A bold and terse sonata in C for orchestra and the choral movements of "The Heavens Laugh, the Earth Itself Rejoices," were followed by a baritone solo, "Triumph Now Is Mine," in which Horatio Connell was again at perfect ease. He delivered all the phrases with a beauty of tone and a clear enunciation of every syllable which were beyond criticism.

The evening ended with the "Magnificat" in D, sung in Latin, in which work the chorus sang with a precision and abandon that were the result of a long familiarity with the music.

In the tenth number, "Suscepit Israel," Lucy A. Brickenstein sang the second soprano part with Helen Boice-Hunsicker and Maude Sproule.

This ninth festival ended as the preceding festivals have, namely, with the B minor mass, which was divided into two programs for the Saturday concerts.

On this occasion, however, the solos for the first time were sung by all the members of the chorus.

As the Bethlehem singers had already given this B minor mass with the solos sung by single voices as Bach intended, it was excusable in them to display their prowess by taking somewhat of a liberty with the original. It is not the same thing at all to give a solo to a number of voices in unison as it is to sing the choral numbers by a greater number of voices than Bach probably ever heard. The direct emotional appeal of the individual voice or instrument is lost as soon as the part is sung or played by several performers. Nevertheless, the choral performances of the solos on Saturday were full of musical interest. They were excellently rendered, and showed how well and patiently the conductor must have worked, even with his willing choristers, before such results could have been possible. But one should not sanction this tampering with Bach's vocal parts except on such special occasions as this and by a society that has won the right to take liberties by a previous record of several strictly correct performances. All admiration must be expressed for the singers' careful preparation and splendid performance of the difficult solos, as well as of the stupendous choruses.

With regard to Bach's instrumental compositions, it is of course almost impossible today to give them with Bach's original orchestration. The human voice has not changed, but the orchestral instruments have.

Especially was this noticeable in the lovely pastoral symphony from the "Christmas Oratorio" which was played by the orchestra on Friday evening. The rustic charm of the second theme of this beautiful work can hardly be described to those who have not heard the original orchestration for two oboes d'amour and two oboes de chasse, as I have heard it in England. The modern oboes and cor Anglais of the Philadelphia Symphony Orchestra, for which these passages were arranged, do not give the same results at all. Let us hasten to add that the orchestral players on this occasion could not have been better. Their performance was perfect. But their modern instruments have quite a different effect from those Bach wrote for. No modern trumpet player can execute the flute like passages of Bach's old trumpet parts; for our modern instruments have valves to play the notes in the medium registers. And in order to give more volume and solidity to the medium registers the mouthpieces and the embouchures are different from what they were in Bach's time. That is why the trumpet part in the second Brandenberg concerto was played an octave

lower than it was written in the score I followed on Friday afternoon.

The only complaint to be made is against the very incomplete and unsatisfactory programs. For instance, there was not a word to indicate where any of the solos or orchestral numbers were to be found.

The Pastoral symphony I happened to know, but I have not the slightest idea where to look for "In Billows the River of Belial Flowing," for example. Catalogues of Bach's works give the German titles, as a rule. And where is Horatio Connell's solo, "Triumph Now Is Mine," to be found? It is an aria from one of Bach's 500 choral works; which one? If we, experienced musicians, cannot comprehend these programs, what is the general public going to make of books which give merely a song's translated name without showing its source or telling who the singer is? We musicians did not mind paying twenty-five cents for the program book, but we found it sadly deficient in information.

Before each of the four concerts the Moravian Trombone Choir played four chorales in the tower of the church, making sixteen chorales in all, most of them dating from the seventeenth century.

The elevated position of the players high in the tower of the Packer Memorial Church amid the trees on the campus of Lehigh University lent the enchantment of distance and the sentiment of romance to otherwise quite ordinary brass band performances of familiar hymns.

To tell the truth, there is nothing in the trombone quartet to impress a musician who can analyse what he hears and separate the actual music from the romantic accessories of a church tower and the stately congregation of solemn pines and leafy trees that listen to the hymns on the hillside. Any symphony orchestra could play these chorales on the brass without a tithe of the impressiveness the listener feels when the Bethlehem quartet intones these slow and weighty dirges from the belfry. The players play with a fine ensemble, good tone, and an admirable sostenuto. But no one will pretend that Sousa's trombone quartet could not play these hymns as well, to say the least. In the New York Hippodrome, or on the band stand, however, these same chorales, robbed of their sylvan and ecclesiastical environment, would fall as flat as the proverbial pancake. In other words, one must go to Bethlehem, to be stimulated by the fresh air of the Blue Mountains and exalted by the boundless emerald of a Pennsylvanian panorama, before one can feel the magic of four instruments of earthly brass transmuted into a golden choir singing "hymns at heaven's gate."

The alchemy of environment also changes much of the baser clay of an oratorio performance into the gold of a festival enthusiasm. But, somehow, it seems impossible to add to Bach. Shakespeare has told us in his Bach-like way how ridiculous it is

To gild refined gold, to paint the lily,  
To throw a perfume on the violet,  
To smooth the ice, or add another hue  
Unto the rainbow.

We call these words Bach-like because they cannot be improved by altering. And it is because these festival performances at Bethlehem are directed by a conductor whose one ambition is to interpret Bach's works in a Bach-like way that so many music lovers from so many places flock to the little city of Bethlehem. Not one of them would go to see the hills and gaze on the waving green, or listen to the Moravian hymns intoned by a trombone quartet. Would they not all exclaim with the Syrian captain?—that Abana and Pharpar, rivers of Damascus, are better than all the waters of Israel.

But Dr. J. Fred Wolle has identified himself with Bach. His motto is, apparently, "Let me hide

myself in thee," for his name was not to be found anywhere on the program book of thirty pages.

He would be hurt if he heard any one say: "Let us go to Bethlehem and hear Wolle's reading of Bach." He does not want to be a virtuoso conductor, like Dr. Muck or Nikisch, whom people go to see no matter what the programs are.

Wolle's study is to find out what Bach meant, to make his choir and instrumentalists perform Bach's meaning. That is why these Bethlehem Bach festivals are unique among all festivals. But it is useless for friend Wolle to keep his name off the program. We all know him, even as a tree is known by its fruits.

He is the star of Bethlehem, and all his assisting artists merely satellites for the time being. The multitude of wise men who came to see the star journeyed not only from the east, but from the west, and north, and south.

Bach himself was not much of a traveler. The entire circle of his little round of concert tours would easily be lost in the State of Pennsylvania. His family and his art filled up his time. He wrote no books to expound his theories and had no personal vices and peculiarities to make himself talked about among his friends. Apart from their genius there is nothing in common between the sane and industrious Bach and the grapho-ego-maniac Wagner, whose neurotic and erotic degeneracy were the source of the cult called Wagnerism. For this reason there never was a cult of Bachism. Bach and Wagner both wrote many superb works of genius. But Bach did not get exiled as an anarchist, or shout his grievances from the housetop, or write a raving book to defend himself from imaginary persecution by the Jews, or wear silk shirts and velvet jackets, or filch the honor of his dear friends' wives, or beg for alms from Liszt, and make a general nuisance of himself whenever he laid down his music pen and went abroad into the world.

Bach wrote a great work for the pure artistic joy of creating a masterpiece. Having written it he put it on the shelf, often without hearing it performed. His "Matthew" Passion music lay unremembered for a hundred years till Mendelssohn discovered it in 1829 and revealed its beauties to an astonished world. The men who met Bach in the streets of Leipsic knew of his reputation as a masterly organist and a good musician. Very few of them, however, could have suspected that the unobtrusive composer with the abstracted look who passed without observing them was constructing in his brain those inimitable marvels of counterpoint and harmony, with all their teeming melodies and emotional inspiration.

Little did they dream that the Protestant cantor of St. Thomas' Church had laid away among his archives in 1733 the grandest Roman Catholic mass ever written.

In 1733 the site of Bethlehem was still "the forest primeval," where "the murmuring pines and the hemlocks" made nature's music to the wild beast and the savage. It was not till 1741 that Count Zinzendorf selected a spot for his Moravian colony. It was not till 1866 that Lehigh University gave an educational standing to the busy town of silk weaving, brass, zinc, steel and heavy ordnance.

And it is only within the last decade that J. Fred Wolle has made the name of John Sebastian Bach as much revered among the hills of Pennsylvania as it ever was in Leipsic nearly two centuries ago. Bach's great B minor mass has waited for the town. It was forgotten, together with Bach's works in general, and neglected for the newer Italian style which made its influence felt in Germany even before Bach died. When the score was found again many of the instruments for which it was written had become obsolete. Such instruments as the viola d'amore, violoncello piccolo, viola di gamba,

liuto, oboi d'amore, oboi di caccia, tromba datirarsi, clarino, cornetto, trombone soprano, which are all to be found in Bach's scores, are now museum curios only.

If Bach came back and saw a modern score his feelings might resemble those of Rip van Winkle when he saw on the tavern sign the face of King George the Third transformed into a passing likeness of George Washington. But when Bach looked into the score he well might smile at the loose and slipshod modern counterpoint. In a year at most he could learn the capabilities and effects of all our instruments. Did he not write organ works and solos for the violin that are still the supreme test of the executant's skill? And his part writing is as unapproachable as ever. It is not old fashioned. It is old only because it was written a long time ago. It is not affected by the changing styles any more than an ancient statue of Apollo or Venus is. The test of all great works is not in the emotional effect they make when they are first heard, but in our inability to discover any flaw in them no matter how much we study them.

Take any movement of the B minor mass and point out if possible a contrapuntal crudity, a harmonic paucity or exuberance, a blemish in the unity of style, an arid patch in the flow of inspiration. It cannot be done. The critics of a century and a half have found no vulnerable places for their little quills to prod. Nor are there any signs of a musical advance which will make Bach's counterpoint and harmony archaic. His works may and must become older with every revolution of the sun, but they are as unlikely to be superseded as any ancient masterpiece of art or literature.

The language of music may change as much as Greek differs from English. So much the better for Bach. He will then have the enviable glory of perpetuating an otherwise dead language, in the same way that the works of Aeschylus, Sophocles, Homer and Anacreon make thousands of scholars learn the discarded tongue of ancient Greece.

All this may seem like a digression from the performances at the Bethlehem Bach festival. But it is not our object merely to write a report of what took place, who sang, and how the orchestra accompanied. It is more important to point out the real difficulties that Bach interpreters have to face in trying to discover what the composer had in mind when he put on paper the bare notes and figured basses without expression marks or any definite indication of tempi.

Beethoven was the first of the great masters to fill his scores with the necessary marks of style and expression. Moreover, the traditions of Bach's performances were lost during the long years his works lay in their unremembered closets. Many of the works, too, only exist in the copies made at various times. There are so many variations in details among the different copies that it is well nigh impossible to discover the composer's actual phrase. And even when the notes are authentic it is as difficult for modern singers to feel at ease in these strange melodies as it is for a modern actor to speak freely the blank verse of Shakespeare, or for a scholar to acquire the roll of Ciceronian prose and the lilt of a Grecian ode.

We acknowledge our scanty knowledge of the true Bach style. But if the performances we have heard of Bach's works in several European capitals are standards by which we may judge, then we do not hesitate a moment in ranking the Bethlehem performances among the best.

And none of the splendid concert halls of Europe can vie with the Packer Memorial Church on the Pennsylvania hillside as a temple for the muse of Bach. There, with the open windows framed in green and the breezes fresh from the mountains, we leave the dust and noises of the city far behind us and are transplanted into a slower going and poetic

world which seems more in accordance with the age in which Bach lived.

If it is not the spirit of 1733 and Bach's drowsy Leipsic which we feel in the Bethlehem church, it at least makes the B minor mass seem less remote than it does amid the nervous haste of the great cities and the environment of brick and stone.

#### Festival Notes.

Harriet Foster, the New York soprano, appeared to be supremely happy at the Bach performances in Bethlehem, Pa., last Friday and Saturday, due, no doubt, to the fact that both she and the Bach festivals are native of Bethlehem.

Signs on the Lehigh Valley Railroad station at Bethlehem last week: "Baggage Room," "Ticket Office," "Lunch Counter," "Bach Festival Informa-

tion Bureau." Should a railroad advertisement be called a puff-puff?

I am informed that a ticket seller in New York handed an old lady a return ticket when she said she wanted to go to Bethlehem and Bach.

Dr. William C. Carl went to Bethlehem to hear Bach's mass in B minor. He said that a girl in a candy store took him for an organist. Feminine intuition, of course—which the confirmed bachelor Dr. Carl does not understand.

Picture post cards of Bach were on sale in Bethlehem last week ornamented with Bach's autograph in the handwriting of a modern American girl, which was ever so much easier to read than the kinked and contorted German script Bach wrote when he was alive.

## MARTIAL MUSIC.

Another year has rolled around and Memorial Day came again while our minds involuntarily reverted to the colossal conflict that raged between the North and South just half a century ago. And today when the flag of the nation hangs at half mast and pale Columbia is bending over the bier of the nation's fallen heroes it is peculiarly fitting that we of the musical profession should pause in our course to read the handwriting on the wall and ask ourselves the solemn question whither are we tending as a nation.

Thus Memorial Day was embued with a double meaning in this the year of our Lord A. D. 1914, and therefore it is with a solemn significance that we recur to the stirring scenes of '61 and honor the memory of the men of the musical profession who fought on land and sea. The men who followed the flag followed it through evil as well as good report, followed it through shot and shell, followed it into the very jaws of death to the end that the Union might be preserved and that the American eagle in his circling flight should spread no pinion over a cowering slave.

The War of the Rebellion was a civilian war; there were no "regular" or trained troops to speak of on either side, and the men who responded to the country's call were drawn from the various occupations and walks of civil life. Many came from the ranks of the musical profession, and it is this fact that made the Memorial Day just passed a subject of special importance to the tonal ranks of today.

Our Websters and Calhouns had met in the council chambers of the nation, there in the arena of discussion and debate to make a last final effort to settle the perplexing question that was distracting the people North and South. Reason, argument and persuasion could not reconcile the warring sections and divided statesmen, however, and when the last word had been spoken the statesmen returned to their respective constituencies and the Ship of State began to clear its decks for action. So what could not be solved or settled in the realms of statesmanship had to be determined by the arbitrament of the sword.

Then appeared in the Southland a little cloud no larger than a man's hand; bigger and darker and denser it grew until from its dark, foreboding center was shot the lightning bolt that transfixed the nation with its ominous sound, "the shot heard 'round the world." Sumpter had fallen and the war was on.

The young men of the North sprang to the support of the colors, an army was organized and started to the front, invading Maryland, whereupon J. R. Randall, a mere boy, took up his pen and electrified the entire South with his thrilling song, "Maryland, My Maryland," which Dr. Oliver Wendell Holmes observed was worth more than a corps

of soldiers to the South. George F. Root responded with his "Battle Cry of Freedom," which was worth two corps to the North. "John Brown's Body" and "Marching Through Georgia" followed in rapid succession. A hundred other songs, good, bad and indifferent, came along in their order. Patriotic songs, marches, dirges, battle songs, funeral marches, songs of victory and songs of defeat appeared thick and fast, and although much of the output was puerile and commonplace, yet some outlived the war and now, after fifty years, commands the homage, reverence and love of the American people.

Meanwhile the song writers of the South were not idle, as evidenced by the production of "Dixie," "The Bonnie Blue Flag" and many others of a similar character that might be enumerated. While the soldiers were at the front battling for the nation's life the song writers in the rear were furnishing that inspiration so essential for the moral support and encouragement of the rank and file of the army. Thus in one way or another the song writers of the land contributed to the final results of the war. Who shall say that the pen, even if not mightier, is at least as mighty as the sword.

Not less than four million men joined the colors North and South, and as each regiment had to be supplied with music it follows that thousands of bands had to be organized. Their members could be recruited only from the ranks of the musical profession, so that any man or boy who ever had tooted a horn or beat a drum was drawn, dragged or driven into the service of the Government. That is why, barring the agricultural ranks, the musical profession contributed a greater number of recruits in proportion to population than any other class.

Among all nations of civilized humanity music has been recognized as an important factor in the war struggles which have taken place between men, and the composers who wrote the great patriotic airs such as the Austrian Hymn, "Wacht am Rhein," and the "Marseillaise" were honored highly by their respective countries. As long as the tricolor of France shall float or the flag of the German Fatherland decorate the masts of German commerce and the ancient colors of Austria flutter in the breeze, just so long shall the names of de L'Isle, Wilhelm and Haydn live. In like manner, Francis Scott Key's memory shall be perpetuated by the American people, and although the Southern Confederacy went down and nothing remains whereby to identify its former political existence, yet "Maryland, My Maryland," is as much in evidence and as dear to the hearts of the American people today as it ever was.

Does it not follow, then, that while nations may rise and nations may fall, the songs of a people live forever?

On Memorial Day last week the bugles sounded o'er mountain and plain, the veterans gathered to

muster again, with flags gaily flying, with bugles and fifes and boisterous drums, the old soldiers came forth to remember the dead and pay fitting tribute.

So while the "Boys in Blue" paid loving tribute to the memory of the soldiers of the North who fought and fell, the men who wore the gray way down South in Dixie kept step to the same funeral music as we of the North while they marched amid the magnolias and the orange blossoms of the southland to the cemeteries where lie the blue and gray together.

Music, therefore, has been woven into the political fabric of the nation and is an inseparable part of our country's history. That man is not to be envied who could listen to a recital of such a poem as "Maryland" or to the martial strains of the "Marseillaise" or Haydn's Austrian Hymn without feeling the blood coursing through his veins and tingling at the ends of his fingers. National hymns, like poets, are born, not bred. They cannot be composed to order. They spring from great and vital conditions. When in England Haydn heard the National Hymn of Great Britain, "God Save the King," and became conscious of its unifying and inspiring effect upon the British people, then and there he resolved that his beloved Austria should also have a National Hymn. However, it was not until long years afterwards when he beheld the ruler of his country lying prostrate at the feet of Napoleon that his spirit burst its bonds and he rose to the occasion and the Austrian Hymn was born. It was the invasion of Maryland that unchained the imagination of Randall and inspired his patriotic appeal not only to Maryland, but to all men on the Southern side of the Mason and Dixon line.

In like manner it was the stirring events of 1792 which aroused the slumbering resentment of Claude Joseph Rouget de l'Isle and resulted in the composition of that greatest of all martial movements, the "Marseillaise."

The sight of the maimed and bleeding soldiers returning to Washington from the battlefields of the South so wrought upon the feelings of Julia Ward Howe that, unable to sleep, she arose from her couch in the dead of night and reduced to paper the immortal lines beginning with "Mine eyes have seen the glory of the coming of the Lord." Thus came into existence the "Battle Hymn of the Republic."

#### AMERICAN MUSIC IN LOS ANGELES.

The congress for the Encouragement of American Music, which is to form part of the ninth meeting of the National Federation of Musical Clubs in Los Angeles, from June 24 to July 3, 1915, reports progress in its preliminary work. Oscar G. Sonneck, director of the music department at the Library of Congress, will be present and make an address on the improvement and classification of church music. George W. Chadwick, Arthur Foote, Carl Busch and others will conduct some of their compositions.

Roland Paul, of Los Angeles, has been chosen as the Pacific Coast member of the congress committee, and will look after the local details.

#### WE SUSPECT THE MOTIVE.

This paper has received twenty-six signed eulogies of Mme. Nordica, all expressing the sincere grief of the signers, which will be accentuated, we feel sure, when we say that we do not intend to publish the contributions. However, thanks to the signers.

#### HOW DID HE GET IT?

The late Mrs. Dudley Buck left an estate of \$96,544, which had been bequeathed to her by her husband, the well known composer. In view of the breadless condition of some of his confreres this information is published very cheerfully.



"PITTS," THE LOST DOG OF FRIEDA HEMPEL, WHICH WAS FOUND BY HER MANAGER, ANNIE FRIEDBERG, AND WHICH WAS ONE OF THE PROMINENT VOYAGERS ON THE NEW S. S. VATERLAND.

#### Carlos Salzedo and Viola Gramm Married.

Carlos Salzedo, the famous French harpist, and Viola Gramm, an American soprano, were married April 30 at Mr. Salzedo's Carnegie Hall studio, New York, in the presence of a distinguished company of guests, among them being many people prominent in the musical and social life of New York.

The happy couple sailed shortly after the wedding for Europe, where they will spend the summer and will probably appear in point recitals during the London season.



CARLOS SALZEDO AND VIOLA GRAMM  
(Mr. and Mrs. Carlos Salzedo).

They are to return here in the early fall and during the season will be heard in joint recitals, and as soloists. Mrs. Salzedo, who comes of a well known musical family, spent several years in Europe perfecting her art, being not only a singer of much charm, but a thorough musician as well, playing both the piano and the harp.

#### Bruckner's Ninth Symphony.

[H. T. Parker, in Boston Transcript.]

By common consent nowadays Bruckner in his nine symphonies was a "genius." That is to say, he was capable of moments when his music falls nothing short of inspiration, either in the melodies whence it springs or in the intensity of emotional utterance, or oftenest in both these attributes of high and spiritual invention and vision. He was a "genius," too, in the fulness with which he kept his faith in his own individual way and never once turned aside from it, however the world might judge it or ignore it. He was simple and single hearted of vision; his emotions were all universal and elementary; yet he had no less the passion for large and intricate creation when he set himself to express them. Thereby is he a "genius" again. As much is he such by the weaker sides of that title; for when inspiration fails, then is a "genius" much less than a mere talent.

Hear Bruckner in some of his truly inspired music of great, intense, lumbent, and transporting vision or of the outspoken play of elementary human moods—such music as he wrote in many a scherzo and many an adagio from the eighth symphony downward—hear him then and the listening ear and mind forget all his shortcomings. He may lack the designing and the architectural faculty in tones; he may write music that is sheer emptiness; he

may seem to be always beginning anew; he may use time and again the "great crescendi" that he loved; the inversions in which he delighted; the contrary motion of theme against theme that seemed to stir him; he may resort to his favorite tubas, to his horns, to his characteristic sublimated string tone as often as he likes. And so on with all his mannerisms, his weaknesses, his lacking faculties of a great and rounded composer. They come, they go, and no ear and no mind lingers over them before such melodies as he invents for his adagios or for his slow song in other movements, and bears upward to an ecstatic intensity that scarcely any other music attains, or before such elemental rejoicing in melody and rhythm as that with which he fills his scherzi. Between such inspirations, the listener is too breathless to question.

On the other hand, when the inspiration comes not or comes almost fitfully; when Bruckner's spirit fails to conjure and pour out its visions; when the elemental impulse stirs not in the music, then is it hard indeed to endure. "Genius" refusing to function is monotonous weariness, and a mere "talent" seems in the pains and the tedium twenty times more pleasurable. Bruckner's "genius" functioned seldom and functioned fitfully in his ninth and final symphony that Dr. Muck chose to make his annual and just "homage" to a unique composer at the Symphony concert of yesterday afternoon. It was the work of Bruckner's sickening and final years, and the weakness of imagination and accomplishment that neither resolute will nor intense longing could conquer is written large upon it. The scherzo indeed summons the elemental wildness of mood and voice as in one last flare of the composer's spirit; but nowhere in the adagio is the passion of ecstasy and of vision that flowed out of Bruckner into melodies that quiver with the beauty of this spiritual seeing and that well up into those piercing and shimmering songs that seem to rise out of universal aspiration to the heights of a John in Patmos writing his celestial revelation in tones.

Of such is the adagio of the eighth symphony unmatched in its kind in all music. Of such are not the spent and relatively feeble strivings of the slow song of the ninth. As for the first movement, it seemed hard to recall under its tedious lengths, where else in many another of his symphonies, he has groped so often, written so many passages that are null and void, begun so many times afresh, and plied and exhausted all his idiosyncrasies. Only here and there in its incessant advance and recession, in its whirr of progression and in its clamorous sweeps of climax echoed the other Bruckner who was a genius. To hear was almost to pity and regret.

In the scherzo, the dying inspiration does shed light and heat again. The dissonances at the beginning are of the Brucknerian wildness fired afresh. Out of the fleetness of the music speaks the Brucknerian exhilaration in such movements. It thickens; it becomes definitely a dance tune and the sheer elementary gusto of melody and rhythm carries all before it. What play with timbres as with wild voices Bruckner makes. How the orchestra beats out his thrilling rhythms. How the strings weave a kind of joyous filigree in racing fancies about it. How readily he stills and deepens it into contrasting and sober song. The Bruckner who was a genius wrote this scherzo out of air and fire, thick coming fancies and elate freedom. The mark of it, perhaps, is upon many another scherzo that has been written since and very modernly—in the fleet dissonances, in the wild, sharp play with timbres, in the airy fancies that coalesce of the sudden into sharply rhythmed dance tunes.

Unique genius that he was, Bruckner has influenced the course of the music that came after him and not through Mahler's, which has its obvious kinship to his, alone. His "great crescendi," as some would say, have become a habit of our time. The long progression out of tonal shadow and tonal tremor, through struggling sound into a great sweep of luminous and mighty climax shattering itself upon itself is almost a mannerism of contemporary music made in Germany and in many another country. No less than Bruckner, our composers love the voice of the horns and the hymning sonorities of the brass. They would have, but they often miss, the shimmer that makes his melodies radiant, the fine intensity that gives them ecstatic voice. But therein there is no imitating Bruckner until his inspiration comes again. They are of the "genius" that has gone on a journey or is sleeping, like Baal in the Old Testament, through all of this ninth symphony except the scherzo. As yet they have returned and awakened in no man. Yet their absence gave leisure for comforting reflection.

#### Stebbins' Springtime Concert.

G. Waring Stebbins, the Brooklyn organist and baritone, gave his annual springtime concert, this taking the form of a recital by vocal pupils and himself, at Memorial Hall, Brooklyn, May 27. Solos by the pupils, many of whom have exceptional voices under good culture, and duets in which Mr. Stebbins took part, filled an evening of musical pleasure. A large audience of invited guests heard, applauded, and sent flowers to the participants.

## LATE LONDON NEWS.

## Reviews of Operas at Covent Garden and Drury Lane—Concerts and Recitals—Notes.

5 Portland Place, W.,  
London, England, May 22, 1914.

Opera continues to dominate the London musical situation. With the opening of the Drury Lane season, May 20, with a production of "Der Rosenkavalier," under the direction of Thomas Beecham, London has now its two grand opera houses, its two long lists of excellent artists embracing some of the "finest" among contemporary songbirds, and a repertoire of operas second to none, not even excepting that of the great and famous Metropolitan Opera of New York City, U. S. A.

## A NEW TOSCA.

One of the most artistic and in every way impressive performances of "La Tosca" ever given at Covent Garden was that of May 15, when Caruso appeared in his fine characterization of Mario and the title role was taken by Claudia Muzio, which was her first appearance at Covent Garden in this part. Not only has she a very agreeable soprano voice which she uses with great skill and discretion, but also she possesses unusual histrionic ability and knowledge of the art of dramatic portrayal. The cast in the complete ensemble was as follows:

Florin Tosca	Claudia Muzio
Mario Cavaradossi	Enrico Caruso
Il Barone Scarpia	Antonio Scotti
Cesare Angelotti	Aristide Anceaschi
Il Sogrestano	Pomilio Malatesta
Spoletta	Dante Zucchi
Sciarrone	Michele Sampieri
Un Pastore	Gladys Williams
Un Carceriere	Giuseppe Pini

The Belles and Stock Choir, Conductor, Giorgio Polacco.

The whole performance was very brilliantly conducted by Signor Polacco, who has a keen sense of vocal and orchestral values, and never suffers the former to be eclipsed by the latter. His orchestral accompaniments to the voice are models of what accompaniment work should be in taste and proper balance.

## ADIEU "PARSIFAL."

The twentieth and last "Parsifal" performance of this season was given May 22 when the Kundry role was taken by Mme. Kirkby-Lunn, who proved to be one of the most artistic and vocally efficient of the many Kundry's heard at Covent Garden since the "Parsifal" regime. She sang and acted the role with much distinction and she looked the part in dress, in mien and in gesture. A new conductor was in charge, Egon Pollak, of Frankfurt, and he directed with no little skill and taste. The Parsifal was Johannes Sembach; the Amfortas, Herr van Hulst, and the Gurnemanz, Johannes Föns.

## "AIDA."

Another new soprano made her Covent Garden debut within the fortnight; this time in the title role of Verdi's magnificent opera, which was conducted by Signor Polacco. Rosina Raisa has been singing with the Chicago Opera

Company this past winter and meeting with much success. She sang the music of the difficult Aida role with good feeling for its dramatic import. Her voice is pleasant and well used and she sang and acted the part with intelligence and was well received.

Herr van Hulst was an Amonasro of uncommon attainments vocally and histrionically. Mme. Kirkby-Lunn was the Amneris; Signor Didur, the Ramfis, and M. Huberdeau, the King. Signor Polacco conducted and proclaimed his ability to keep things together, and not allow them to drag. He has instituted some new departures from the accepted tempi of things in general and this was particularly noticeable in "Aida." Though one may not always agree with everything he does in his new order of conceptions, he nevertheless succeeds in giving a very brilliant performance to whatever opera he has in hand. It was a very brilliant, showy and effective performance, musically, scenically and histrionically that "Aida" received.

## "RIGOLETTO."

The first performance this season of "Rigoletto" was notable for its excellent cast, which was constructed of the following named artists:

Gilda	Nellie Melba
Giovanna	Louise Bérat
Contessa di Ceprano	Minnie Egner
Maddalena	Elvira Leveroni
Il Duca	John McCormack
Sparafucile	Gustave Huberdeau



GEORGE HAMLIN.

Marullo	George Everett
Monterone	Michele Sampieri
Borsa	Dante Zucchi
Conte di Ceprano	Rocco Fransini
Un Paggio	Gladys Williams
Rigoletto	Dinh Gilly

Conductor, Giorgio Polacco.

Mme. Melba's singing of the role of Gilda is too well known to need any comment. Dinh Gilly, in the title role, gave an original impersonation of Rigoletto and one interesting in many ways in its departure from traditional lines. M. Gilly made of the character one that suppressed little of its vindictive qualities, but rather forced them to an aggressive and open repulsiveness. And in voicing his conception there was little opportunity for the esthetic element of vocalization to prevail. John McCormack as the Duke sang himself into high favor with his audience. His voice makes a strong appeal to lovers of the perfect legato, and this quality he possesses in full measure, and added to this is the sympathetic note which makes intelligible to all listeners all he does. And a word of praise is due Elvira Leveroni, as Maddalena; Louise Bérat, as Giovanna, and Gustave Huberdeau as Sparafucile.

This was the first occasion of Signor Polacco's conducting of "Rigoletto" at Covent Garden and he added further to his already well established fame as an eminently gifted conductor.

## DRURY LANE SEASON.

Sir Joseph Beecham's season of grand opera and ballet opened May 20. The cast of this first performance of "Der Rosenkavalier" was made up of the following named artists:

Princess von Werdenberg	Margarete Siems
Baron Ochs of Lerchenau	Paul Knipfer
Octavian	Charlotte Uhr
Herr von Faninal	Frederick Broderson
Sophie	Claire Dux
Mistress Marianne Leitnietzter	Toni Seiter
Valzacchi	Hans Bechstein
Annina	Muriel Terry
Polizeikommissar	Ernst von Pick



MME. KING CLARK.

Notary	Harry Reynolds
Wirt	Denis Byndon-Ayres
Singer	Signor Marescotti
Major Domo of the Princess	Albert Chapman
Major Domo of Faninal	Sydney Russell
Boots	Thomas Cregan
Milliner	Gwen Trevitt
Three Orphans	Mesdames Maidland
	Roy McCready

Conductor, Thomas Beecham.  
The opera produced by Charles Fairbairn.

It was a very brilliant first night and many notable personages were among the audience. Mr. Beecham conducted with his accustomed eloquence and fine distinction. The vocalists gave a good account of themselves, and there was nothing to mar the attaining of the high standard set for all concerned. It was a remarkably finished performance of "Der Rosenkavalier."

The following evening Mozart's "Magic Flute" was given, Mr. Beecham again conducting and bringing out all the magic beauty of the Mozartian score. The principal singers were Melitta Heim, who sang the difficult role of the Queen of Night; Claire Dux, as Jamina; Alexander Kirchner, as Jamino, and Michael Bohnen as Sarastro.

## MAX PAUER'S PLAYING.

At the first of his two recitals of this month, the distinguished pianist, Max Pauer, brought forward some interesting numbers. Beginning his program with the Bach-Tausig toccata and fugue, D minor, a work he presented with absolute command of its many technical difficulties, the pianist then introduced an unfamiliar work in the form of variations and fugue, op. 83, by Wilhelm Berger, which proved to be a very interesting composition of no little romantic and imaginative charm. Needless to say, it was played with great brilliancy and elan by Mr. Pauer. The "Forest Scenes" (Schumann) followed, and received the fine poetic delineation so essential to their proper narration. The Debussy suite "Bergamesque" came next, and then three Liszt compositions, namely, the C minor polonaise, "Ricordanza" (A flat major), and "Soirées de Vienne," No. 6 (after Schubert). In these, the pianist found opportunity for his great virtuosity, his magnificent orchestral pianism, and his deep musical feeling. He was received with great enthusiasm by the audience.

## THE CLARK-HAMLIN RECITAL.

One of the most artistic of song recital programs that has been offered the London musical public in many a day was that given by the two above named artists. There is no questioning the artistic worth of George Hamlin; he is one of the great artists of the day. His voice, a tenor voice of the strong, vigorous, robust order, is of a very agreeable and sympathetic quality, and lends itself to every variety of tonal coloring. Mr. Hamlin opened the program with Handel's "Love Sounds th' Alarm," from "Acis and Galatea," and two Schumann numbers, viz., "Requiem" and "Der Hidalgo." The sustained manner demanded by these songs he was most successful in maintaining, and his diction was, as it continued to be throughout the evening's work, an art in itself, and a striking example of what can be accomplished in this respect.

The second group on the program was sung by Mme. King Clark, four songs by Jensen, namely "Klinge, klinge,



JOHN McCORMACK.

mein Pandero," "Lehn' deine Wang', an meine Wang," "Waldegespräch" and "Am Ufer des Flusses, des Manzanares."

At her own recital, given at the same hall a week ago, Mme. Clark demonstrated her gifts as vocalist and interpreter in the most artistic manner, and she again proved her capabilities in the joint recital with Mr. Hamlin. She has a lovely timbre of voice, her diction, also, is beyond reproach, and she has a personal charm that pervades all she does. Her Jensen songs were full of delicate sentiment and at once won her audience. The program was constructed of six groups, each artist singing three groups. There were twenty-one songs in all, but they were so well arranged and contrasted that there was not one too many in the evening's work.

In some French songs which Mr. Hamlin sang as the middle section of the program, he was particularly successful. These were recitative and aria from Debussy's "L'Enfant Prodigue," entitled "Azazel"; Fauré's "Claire de Lune," and later in the aria from Giordano's "Fedora" (sung in Italian), entitled "Amor ti vieta di non amar," the artist's operatic training was apparent in his reading and manner of presentation. It was very beautifully sung, with fervor, and intensity, and with fine vocal effect in suiting the tone color to the mood.

Mme. King Clark also sang some French songs; they were "Triste est le Steppe," A. Gretschianow; "Pendant le Bal," Tschaikowski, and Duparc's "Phidyle," in which her enunciation was exceptionally good. Both artists sang songs in English, Mme. King Clark including two songs by Campbell-Tipton, "A Spirit Flower" and "Rhapsodie." The lovely "The Lake Isle of Innisfree," by Emanuel Moor, and Strauss' "Heimliche Aufforderung" were two songs sung by Mr. Hamlin with exceptional artistic insight and perfection of delivery. The refinement and the musical feeling dominating the entire evening's interpretations were noticeable and not soon to be forgotten tributes of these two artists' work. Richard Epstein accompanied.

#### ZIMBALIST REAPPEARS.

At his concert at Queen's Hall, May 16, Zimbalist was received with enthusiasm. In all his interpretations there is ever present his wonderful sense of style. Whether it is the Handel sonata (in E), the Bach prelude and fugue in G minor, the Bruch G minor concerto, or a number of small miscellaneous works, all of which went to forming his program given on the above mentioned date, the innate sense of poetic feeling, the capacity to grasp the inmost meaning of a work and present it with unfailing verity and the conviction that allows of no doubt in the mind of the listener, as to the intention of the interpreter, are well within the power of this young violinist, and represents his own particular style and manner of reading. His tone is of a lovely timbre and refinement, and in the Bruch concerto, played to the piano accompaniment of Charlton Keith, this same lovely tone prevailed throughout. It was all in all a very brilliant interpretation, dignified and of much charm. In the smaller numbers, many of which he had to repeat, he justified his selection of them by the beauty of his interpretations.

#### RUDOLPH GANZ'S PIANISM.

The dominant characteristic of Rudolph Ganz's first recital here this season (at Steinway Hall, May 22) was the artist's wonderful repose, his concentration and ability to sustain the mood. And particularly was this so in the Liszt "Second Year of Pilgrimage in Italy." This work, written in quasi sonata form, but in mood and character a fantasia of exquisite sentiment, was presented with true poetic and imaginative feeling. The musical intelligence of the artist, his technical command, at all times subvariant to the musical demands, the above mentioned concentration of mood and feeling, all went toward the fashioning of an interpretation that reached the highest degree of artistic merit, in the best sense of the word artistic. Preceding the Liszt work, Mr. Ganz gave an interpretation of the Chopin B minor op. 58 sonata, in which was discernible the deep convictions of the interpreter and his command of lucidity in presenting his musical ideas. His touch is clear and firm, and in cantabile passages, particularly legato, and of the sustained and singing quality. Mr. Ganz, who enjoys a continental and an American reputation of the highest order, has fully justified all that has been said and written about him. Other numbers on his program were Haydn sonatas in D major and the Schumann symphonic etudes, which unfortunately the writer did not hear.

At his second recital Mr. Ganz will play among other numbers Erich Korngold's sonata No. 2, op. 2 (E major).

#### ALBERT HALL SUNDAY CONCERT.

The artists giving the program at the third special Sunday concert at Albert Hall May 17 were Kubelik, Alice Verlet, and Vladimir Rozing, tenor. Kubelik played a number of compositions in his own inimitable manner, with the Queen's Hall Orchestra, under Sir Henry J. Wood, and was heartily applauded by his audience. Alice Verlet's lovely voice was heard in the "Caro Nome" aria,

the polonaise from "Mignon" (Thomas), and in some encore numbers. M. Rozing, a new Russian tenor, made a good impression by his singing of "Vesti la Gubba," from "Pagliacci," and the Queen's Hall Orchestra played some orchestral numbers.

#### NOTES.

An interesting concert was given at Queen's Hall May 21, by Mme. Donald and Isolde Manges, the young violinist. Mme. Donald sang the air from Louise, "Depuis le jour"; "Deh Vieni," from "Le Nozze di Figaro," and some miscellaneous songs. Miss Manges played the Brahms concerto and the Saint-Saëns introduction and rondo capriccioso. The new Symphony Orchestra, under Landon Ronald, accompanied the soloists and was heard in some orchestral numbers. The beauty of Mme. Donald's voice remains as fresh as ever and she was recalled time after time by her audience. Miss Manges gave an interpretation of the Brahms that is very promising.

Kathleen Mera, a pupil of Mme. Eleanor Simon, gave her debut concert at Steinway Hall, May 21, when she was assisted by Handley Davies, violin, and Percival Garratt, pianist. After the Grieg sonata in G, op. 13, played by the two latter named artists, Miss Mera sang a group of four numbers, which were "Amarilli," Caccini; "Postate dormite," Bassani; "J'ai pleuré en rêve," Georges Hüe, and Bemberg's "Htoi!" Miss Mera has a voice of exceptional purity of timbre; she gives evidence of her good schooling in all she does, and possesses no little musical temperament. All four songs were sung with absolute control and command of forces, and the young singer shows the greatest promise for the future. Her diction was exceptionally good, particularly in her group of songs in English, which numbered two (in manuscript), by Caroline Curtis Brown. These two songs are not over grateful to the singer vocally, and in sentiment the music seems hardly to be in accord with that of the poems. However, Miss Mera sang them with taste and feeling. The young singer's future work will be looked forward to with interest and anticipation.

EVELYN KAESMANN.

#### Baroness Von Rappe in America.

Baroness Signe von Rappe, the noted Swedish prima donna of the Royal Opera in Stockholm and the Vienna Opera, arrived in New York on the S. S. Potsdam on Wednesday last. Mme. von Rappe has come to America



SIGNE VON RAPPE AS MARGUERITE IN "FAUST."

to be the chief soloist of the Quadrennial Music Festival and Convention of the American Union of Swedish Singers, which takes place at the Auditorium in Minneapolis June 8 and 9. At the conclusion of her Minneapolis engagement the baroness will return at once to her native Sweden.

Like two of the many famous singers of Sweden, Christine Nilsson and Sigrid Arnoldsson, Baroness von Rappe first made debuts and fame abroad before she appeared for the first time at the Royal Opera of Stockholm. Baron Axel von Rappe, Minister of War of Sweden, General in the French and Swedish armies, and his wife were intimate friends of the late Queen Dowager Sophia of Sweden and active with her in Christian charity and endeavor. Their daughter, Signe, early showed an extra-

ordinary musical talent. Her beautiful soprano voice was developed first with Thekla Hofer, of Stockholm, and later at the instigation of Countess Casa de Miranda (Christine Nilsson) with Therese Behr and Etelka Gerster-Gardini in Berlin. The young woman went with Mme. Gerster to her villa near Bologna, where the last touches of her artistic development as a singer were given. Signe von Rappe made her debut at the court opera of Mannheim, where she had sung eighty-seven times when prima donna soprano.

Felix Weingartner heard Baroness von Rappe as Salome in the opera of that name, by Richard Strauss, and impressed by her splendid voice, dramatic and vocal art, and fascinating personality, at once offered her an engagement for four years without the formality of a trial performance at the Imperial Opera of Vienna. Baroness von Rappe remained in Vienna for the full length of her contract. But her appearances as guest in other leading opera houses of Europe and as a concert singer had so multiplied that after she left in 1912 she decided never again to be tied down for any length of time.

Signe von Rappe first became known in the musical centers of Europe for the excellence of her Salome. When she appeared at the Imperial Opera in Berlin in this role under the direction of Richard Strauss himself, her success was instantaneous. The Berlin critics were universal in their praise, and more than one of them deemed the Salome of Baroness von Rappe the most completely artistic they had heard. In London the Salome of Aino Achte was thought more demoniac and repulsive, while the one of Signe von Rappe seemed sympathetic and understandable. The singer appeared with extraordinary success in Salome at the leading opera houses of Wiesbaden, Cologne, Strassburg, Nuremberg, Stuttgart, Munich, Stockholm and Copenhagen. Returning as guest to the opera of Mannheim, Mme. von Rappe there sang the part Sulamith in Goldmark's "Queen of Sheba," together with a long list of roles from her extensive operatic repertoire. At the Royal Opera of Stockholm, she has of late years appeared regularly every season in a number of guest appearances, and has been appointed court singer to the court of the King and Queen of Sweden.

Just before leaving Stockholm for America, Baroness von Rappe received from His Majesty King Gustaf of Sweden the "Medaille Litteris et Artibus," which is the greatest honor which can be conferred upon an artist in Sweden.

#### PORTLAND NOTES.

445 Sherlock Building,  
Portland, Ore., May 23, 1914.

The Apollo Club, William H. Boyer, director, gave its third and final concert of the season on May 21. Herbert W. Newton, tenor, of Spokane, Wash., was soloist. The club sang the chorus of bishops and priests from "L'Africaine" (Meyerbeer), "Forest Harps" (Schultz), "Autumn Lament" (Woodman), "Soldiers' Farewell" (Kinkel), and "Paul Revere's Ride" (Buck). Dom J. Zan, baritone, was heard in an incidental solo. The accompanists were Edgar E. Coursen (piano), William C. McCulloch (piano), and Ralph W. Hoyt (organ). It was a fine concert, so the writer is informed by those who were present.

The Northwest Music Teachers' Association will hold its annual convention here during the Rose Festival, which opens on June 8. W. Gifford Nash, president of the Musicians' Club, of Portland, is busy gathering material for the association's program.

Dr. Emil Enna will conduct the music festival to be given by the Silverton (Ore.) Choral Society on May 25.

Pupils of Robert B. Carson, tenor, will appear in recital next week.

JOHN R. OATMAN.

#### Haensel & Jones Announcement.

Haensel & Jones, of New York, announce that they have completed negotiations with George Hamlin, by which the eminent tenor will be brought to America for a limited number of engagements in the spring of 1915.

Musical clubs and other organizations desirous of arranging dates for Mr. Hamlin's appearance should notify Haensel & Jones as early as possible.

#### Martha Kranich Engaged for Summer Concerts

Martha Kranich has been engaged for the summer concerts on the Steel Pier, Atlantic City; last Sunday she sang in the duet from "Rigoletto" and an aria from "Madame Butterfly."

#### Ellen Beach Yaw Is Home.

Ellen Beach Yaw, the famous soprano, has returned to her home in Covina, Cal., after filling an extensive engagement on the Western Orpheum circuit.



# CHICAGO NORTH SHORE MUSIC FESTIVAL.

**Throngs Attend Annual Attraction Held May 25, 26, 28 and 30—Prominent Soloists and Chicago Symphony Orchestra Heard.**

Evanston, Ill., May 31, 1914.

Journeying to Evanston from Chicago is not easy at this time of the year. The other recent festivals reviewed by the present writer, though far away from Chicago, were more accessible after reaching the towns in which they took place than going from Chicago to Evanston. For those who have automobiles at their disposal the trip to the beautiful college town must be a pleasure, but for those who are obliged to ride in the surface cars or crowded elevated trains the trip is much less agreeable.

The North Shore Festival since its inception some six years ago has always been held the last week in May and invariably the weather has been uncommonly warm, this rule again being in force this year, when a record temperature was registered both on Monday, the opening night, and Tuesday. The festival, as heretofore, was held in the Northwestern University gymnasium, and though the hall was as well ventilated as possible, the heat proved to be uncomfortable, the atmosphere being most oppressive and under such unfavorable conditions the hearers cannot fully enjoy the music nor can the soloists be expected to be at their best.

Though this was only the sixth Chicago North Shore Music Festival (called probably the Chicago Music Festival because of being held in Evanston), it ranks already

hear an oratorio in the summer time is as refreshing to the mind—as well as the body—as it would be to run a marathon to cool off. Both exercises are exhausting and for the purpose of this review the writer thought it sufficient to hear only the first half of the program. This, however, was enough to give the place of honor to the festival chorus of 600 singers, which was augmented for this performance to one thousand singers. That vast body of mixed voices sang admirably and no better results could be expected or demanded from any similar organization. Mr. Lutkin was the bright star of the night. He had so thoroughly drilled his forces that, literally speaking, under his forceful baton the chorus responded surprisingly well, and with so much force and tonal volume that he had his audience spellbound and in some of the climaxes he completely electrified his hearers, who responded lavishly by rewarding the chorus and its conductor with salvos of applause.

The festival chorus is made up of several choral organizations, including the Evanston Musical Club, the Ravenswood Musical Club (Herbert E. Hyde, director), the Ravenswood Men's Chorus (John S. Fearis, director), the A. Capella Choir and the young ladies chorus from the Evanston High School. Though each organization has been trained under a different instructor, the voices blended well and the members sang as though they had practised together for many months, and inspiring indeed was the rendition of the chorus, "The Heavens are Telling the Glory of God." The reading of that chorus alone was worth the price of admission; it was magnificent and stupendous. The other choral numbers were also beautifully rendered and gave unalloyed pleasure to the audience. Mr. Lutkin, however, was not altogether as happy with the orchestra. Several unpleasant mishaps were noticeable and due only to the conductor's beat, which is a puzzle to the orchestra players.

The soloists of the night were Florence Hinkle, soprano; Lambert Murphy, tenor, and Herbert Witherspoon, bass. Mr. Witherspoon sang his solos so artistically and masterly as to deserve the place of honor among the soloists. His was a reading long to be remembered for its excellency. It was a splendid piece of work and the public was not slow in showing its approval by thunderous plaudits. Florence Hinkle sang her solos with telling effect and scored a huge success. Lambert Murphy revealed a sweet and velvety voice.

#### Second Concert, May 26.

The artist's night brought another capacity audience and the soloist was Alma Gluck. The balance of the program was furnished by the Chicago Symphony Orchestra under the leadership of its conductor, Frederick Stock. The miscellaneous program consisted of the Scheinpflug overture to a Comedy of Shakespeare, Schumann's symphony, No. 1, B flat major; Gliere's symphonic poem, "The Sirens" and Elgar's overture "In the South." Mme. Gluck's selections included the "Ave Maria" from Verdi's "Otello," the aria from Rossini's "Semiramide," "Bel raggio" and a group of songs made up of Rachmaninoff's Peasant song and Chanson Indoue and Song of the Shepherd Lehl, by Rimsky-Korsakow.

Miss Gluck, who is today one of the most popular artists appearing before the musical public in this country, has long been a favorite at these festivities. She was heard at the festival of 1912 and achieved then a most pronounced success, which was even surpassed on this occasion. She was in glorious voice, and while keeping the goodwill of her innumerable friends she won many new admirers.

Much has been written concerning this young artist's magnetism and charming personality, and all those attractions which have made her success a lasting one were much in evidence, her happy mood captivating her hearers, who received her royally and enthusiastically.

Chicago and Evanston audiences are different from the average festival audiences noticed elsewhere, and though the display of imported or domestic gowns is more conspicuous here than anywhere else and the society is as well represented in Evanston as at the festivals held elsewhere, still the exuberance of the audience was more manifest here.

Soloists especially enjoy appearing in Chicago and its vicinity, as they know that their work, if satisfactory, will be fully appreciated and for this reason artists anticipate with pleasure appearing at the North Shore Festival. Among those artists is Alma Gluck, one of the reigning queens among songstresses.

Frederick Stock divided honors with the soprano in the success of the artist's night. Of late Mr. Stock's appear-

ance at any festival has been an attraction as great as any of the soloists engaged. As a matter of fact, he is one of the best liked soloists, even though his work is that of directing the Chicago Symphony Orchestra and, with that body of players, supplying uncommonly good accompaniments for the singers. Mr. Stock has been lionized in Evanston. He is a favorite with music lovers, society matrons and laymen as well. He is recognized as one of the big factors in making the Evanston festival an artistic success. He is the man who more than any one else has given eclat to this May festival and this year again he was the bright star around which the other stellar artists who appeared shone brilliantly.

The various numbers performed by the orchestra have been heard during the regular season at Orchestra Hall, and on that account a review is here deemed unnecessary. As a matter of record, it might be said that the Schumann symphony No. 1, which really was the symphonic backbone of the night, was superbly interpreted by Stock and his men, and also as a matter of record it might be added that conductor and orchestra were given a rousing reception at the conclusion of the symphony. Likewise, the two overtures and the Gliere symphonic poem were played with that



HELEN STANLEY.

among the most important musical events in the country and compares favorably with similar festivals that have been in existence for more than a quarter of a century.

The array of talent engaged this season was formidable and included the following soloists: Alice Nielsen, Alma Gluck, Florence Hinkle, Helen Stanley, Edith Chapman Goold and Margaret Keyes among the women, and Evan Williams, Pasquale Amato, Lambert Murphy, Charles W. Clark, Grant Kimball and Herbert Witherspoon among the men.

The Chicago Symphony Orchestra, as heretofore, officiated, both in the capacity of soloist (being heard in several symphonic numbers and other selections), and as accompanist under the direction of the sterling and able conductor, Frederick Stock. Peter Christian Lutkin conducted the oratorios.

Before going into a review of the different programs, a word of praise is due the management for having been able to secure at this late date in the year such worthy artists as the above named, and also for the splendid artistic as well as financial results obtained.

#### First Concert, May 25.

Haydn's "Creation," given Monday evening, attracted a capacity house. Having devoted the opening paragraph to the weather conditions it is hardly necessary to revert to that subject, yet it was a matter of wonder to at least one auditor to be obliged to register a capacity audience during a torrid wave; surely the Evanston and North Shore people have shown their desire to help the North Shore Music Festival this year even more than in preceding seasons. To



HERBERT WITHERSPOON.

degree of artistic finish now expected from the Chicago Symphony Orchestra; those selections were on par of excellency with the reading of the Schumann symphony—which is to say that the work of the Chicago Symphony Orchestra was above reproach.

#### Third Concert.

The third concert on Thursday evening was given over to the first performance in the West of the choral work by Gabriel Pierne, "St. Francis of Assisi," presented under the direction of Mr. Lutkin, with the festival chorus of 600 singers, a young ladies' chorus of 300 voices, and A Capella Choir, the Chicago Symphony Orchestra and the following soloists:

Saint Francis	.....	Evan Williams
The Leper	.....	Burton Thatcher
The Voice of Christ	.....	Charles W. Clark
Friar Leon	.....	Charles W. Clark
Friar Angelo	.....	Grant Kimball
Tenor solo	.....	Grant Kimball
Friar Masseo	.....	Burton Thatcher
Saint Clare	.....	Edith Chapman Goold
The Lady Poverty	.....	Margaret Keyes
Lucia	.....	Mary Ann Kaufman
Birds	.....	Young Ladies of the A Capella Choir

"St. Francis" is divided into six scenes and a prologue. The oratorio is rather a discontinued and separated score and deals with the conversion of St. Francis, several episodes of his life, his compassion for the leper, his interview with St. Clare, with the birds, and in the second part the Stigmata, the Canticle to the Sun and the Death of St. Francis. Pierne, who is recognized as one of the great masters of the French school, has written in this as im-



FREDERICK STOCK.

portant a contribution to the oratorio literature as his other work, the "Children's Crusade," which has been presented to Chicago audiences on several occasions, always winning success. The music flows in melodious harmonies, is descriptive and written especially well to fit the text and its religious spirit. It is a work of musical value even though, owing to its subject, it is tedious and tiresome, especially when heard for the first time in tropical weather. Such work should be presented while snow is on the ground and then its success would be even more marked than on its first presentation in these surroundings.

Mr. Lutkin had well drilled his forces and he, more than any one else, is responsible for the splendid rendition and interpretation of the score. The most interesting number is Scene Three of the First Part, when the birds, made up for this occasion of the ladies from the A Capella Choir, sang admirably "Light Is Our Wing, Gay Our Song." This number is the most striking through its simplicity and orchestral treatment, which shows Pierne a past master in the art of orchestration. The other choral numbers were all well rendered by the different choral societies and they shared largely in the success of the evening. The Chicago Symphony Orchestra played uncommonly good accompaniments and Harry Weisbach, first concertmaster, played his several little solos exquisitely.

"St. Francis" calls for eight singers, but really only one has a very important part, this being the title role, which for the occasion was entrusted to Evan Williams. No bet-



CARL D. KINSEY.

ter selection could have been asked or demanded as Mr. Williams gave of his best and in doing so he surpassed himself and afforded the audience unalloyed pleasure. The part of St. Francis in the oratorio demands an heroic tenor and also calls for a voice of wide compass, and Mr. Williams has all the qualities necessary to sing the role especially well. The Welch tenor is an ideal oratorio singer. His readings are classical, his enunciation pure and he added much to his reputation through a masterly rendition of his part. He was the hero of the night and his huge success was richly deserved.

Associated in the triumph of the tenor was Charles W. Clark, who in the dual part of the Voice of Christ and Friar Leon, revealed himself once more to be one of the most artistic singers now before the public. Mr. Clark was in fine fettle and sang his different solos with that finish, style and artistry always expected from this sterling baritone. He, too, scored heavily. Edith Chapman Goold as St. Clare had but very short opportunities, yet she made her songs most pleasurable and effective. Margaret Keyes also had but little to sing. She made the Lady Poverty role stand out as one of the big parts of the oratorio so well did she sing the few pages allotted to the contralto!

The balance of the cast was made up of local singers, who shared equally well with their colleagues in the fine ensemble of the Pierne work. Burton Thatcher as The Leper surprised his warmest admirers and proved to be an uncommonly good oratorio singer. His delivery is excellent and though his voice has rather an unpleasant timbre and limited in the upper register, he nevertheless is a valuable addition to the rank of local musicians. Grant Kimball, tenor, as Frair Angelo, and in the prologue as the tenor soloist, sang well and disclosed a voice if small in volume yet sweet and velvety in quality. Mary Ann Kaufman as Lucia had a very small part—too small really for this young lady's talent. She is the possessor of a dramatic voice of beautiful texture, well placed and used with consummate art.

#### Fourth Concert.

The fourth concert, styled "The Young People's Matinee," brought Alice Nielsen, soprano, as soloist, a children's chorus of 1,500 voices under the direction of Mr.



ALICE NIELSEN.

McConathy and the Chicago Symphony Orchestra, under Frederick Stock. The entire program follows:

Overture to Mignon.....	Thomas
Songs—	
Harvest Slumber Song.....	Humperdinck
A Surprise.....	Hegar
The Sea Princess.....	Bruch
Robin Redbreast Told Me.....	Roentgen
(First performance) Children's Chorus.	
Aria, Deb Vieni, from The Marriage of Figaro.....	Mozart
Songs—	
Orchestra, Mock Morris Dance.....	Grainger
Songs—	
The Invitation.....	Stanford
The Owl.....	Bantock
Little Birdie.....	Delius
The Blacksmith.....	West
(First performance) Children's Chorus.	
Songs—	
The Gingerbread Man.....	Moszkowski
Dream and Snowflake.....	Moszkowski

Autumn Song .....	Sibelius
Babylonia .....	Pierne
The Clock .....	Wolf-Ferrari
(First performance) Children's Chorus.	
Orchestra, Shepherd Fennel's Dance.....	Gardiner
Waltz song, Il Bacio.....	Arditti
Miss Nielsen.	

Songs—	
Far in the Woods in May.....	Horatio Parker
Song of the Winds.....	W. Otto Miesmer
Desert Song .....	Henry K. Hadley
The Song of Robin Hood and His Huntsmen.....	Reginald DeKoven
The Orchestra .....	Peter C. Lutkin
(First performance) Children's Chorus.	
America .....	Carey
Audience, Children's Chorus and Orchestra.	

#### Fifth Concert.

The fifth and last concert of the festival took place on Saturday evening. The soloists were: Helen Stanley, soprano; Pasquale Amato, baritone, and Charles W. Clark, baritone. The conductors were Messrs. Stock and Lutkin, and the program was as follows:

Overture to Fidelio.....	Beethoven
Aria, Eri tu, from The Masked Ball.....	Verdi
Recitative and aria, Il est bon, il est doux, from Herodiade.....	Masseenet
Miss Stanley.	
Italia (a rhapsody).....	Cassella
Aria, Largo al Factotum, from The Barber of Seville.....	Rossini
Mr. Amato.	
Recitative and aria from L'Enfant Prodigue.....	Debussy
Miss Stanley.	

#### MEMORIAL DAY.

Double chorus, Blest Are the Departed, from The Last Judgment.....	Spohr
A Capella Choir and Festival Chorus.	



CHARLES W. CLARK.

Chorus, The Star Spangled Banner .....	Key
Cantata, The Mystic Trumpeter.....	Hamilton Harty
Mr. Clark and Festival Chorus.	

On account of the Decoration Day holiday, the review of the two final concerts will appear in next week's MUSICAL COURIER in the Chicago letter.

#### Festival Notes.

An army of program sellers besieged the patrons shouting, "You can't enjoy the North Shore Music Festival unless you buy a program—only twenty-five cents!" I asked the boy to get me the money refunded for the complimentary tickets received, telling him that since I could not enjoy the festival without a program I wanted the money back. He induced me, however, to part with a quarter.

The program notes of the festival were written in the official program by the renowned annotator, Felix Borowski, who acts in the same capacity for the Chicago Symphony Orchestra.

Chancellor L. Jenks, one of the trustees and also subscribers to the fund of the association, is one of the most enthusiastic choristers and sang to his heart's content, being somewhat hoarse toward the end of the week.

The official program this year was much smaller in size than heretofore. However, the management is to be congratulated for never having asked artists who have appeared or who do not appear at those festivals to advertise in the program.

THE MUSICAL COURIER representative was invited during the North Shore Festival to the residence of Mr. and Mrs. Herman Devries in Evanston, and enjoyed nightly the little

walk between their house and the Northwestern University gymnasium.

During the intermission the writer met many of Chicago's most prominent musicians and also Mr. Adams, of the Wolfson Bureau of New York, and Manager Rachel Busey Kinsolving.

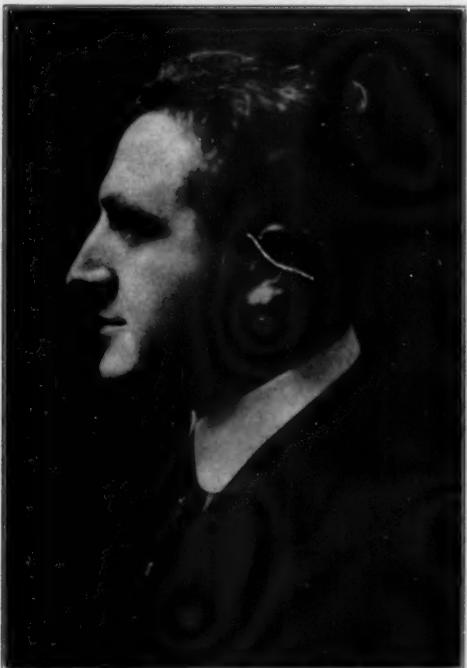
Among the visitors was Charles L. Wagner, who came especially to hear Alice Nielsen, one of his artists and was delighted over the enthusiastic reception accorded one of the most popular singers in the country.

The beautiful decorations were from Henry Wittbold.

The fans, which, during the intermission, gave relief to a sweltering multitude, should have been turned on all through the course of the program, as they would have been a source of joy to the majority of patrons.

Frappe was served on the gymnasium floor and at the close of the concert. Proceeds were for benevolent purposes.

Up to the last concert the management announced that "good seats for the remaining concerts may still be obtained." This was a very poor ad; it showed that none of



PASQUALE AMATO.

the concerts were sold out, which fact was verified on several occasions.

Chicago North Shore Festival Association officers: Frank S. Shaw, president; Harry B. Wyeth, vice-president; Alexander O. Mason, vice-president; Walter B. Smith, secretary; John Hale Hilton, treasurer; Peter C. Lutkin, musical director; Carl D. Kinsey, business manager. Executive committee: M. Cochrane Armour, Dr. Abram W. Harris, Henry S. Henschen, John Hale Hilton, William F. Hypes, Chancellor L. Jenks, Alexander O. Mason, Frank S. Shaw, Walter B. Smith, Charles W. Spofford, Charles N. Stevens, A. Hale Vollintine, Frederic P. Vose, H. B. Wyeth. Trustees (the names marked with a star (\*)) are also subscribers to the guarantee fund of the association: Cochrane M. Armour, F. H. Armstrong, Charles T. Atkinson, William D. Allen, Mrs. A. R. Barnes, Arthur G. Bennett, E. H. Buehler, Arthur Bissell, William H. C. Boyle, M. C. Bragdon, A. F. Banks, Perkins B. Bass, E. M. Board, W. B. Bogert, Geo. S. Bridge, Wm. L. Brown, Wm. A. Burch, Wm. W. Buchanan, E. J. Buffington, Mrs. H. D. Cable, Benjamin Carpenter, Clyde M. Carr, John Lewis Cochran, Jiral D. Cole, C. B. Congdon, Prentiss L. Coonley, W. M. Carpenter, Thomas C. Clark, George M. Clifton, Frank S. Cunningham, C. H. Chandler, A. B. Dick, Samuel J. Donaldson, William A. Dyche, Charles G. Dawes, M. A. Dean, W. H. Damsel, Rufus C. Dawes, W. H. Dunham, Frank M. Elliot, Mrs. Frank M. Elliot, C. W. Elphicke, Charles F. Fishback, Mrs. Charles F. Fishback, Carter H. Fitzhugh, John V. Farwell, William Francis, F. W. Gerould, Mrs. William Gibson, W. A. Gardner, Louis K. Gillson, Chas. F. Grey, Richard C. Hall, Irving Hamlin, William Hudson Harper, Abram W. Harris, Walter C. Hately, Henry S. Henschen, Arthur Heurtley, John Hale Hilton, William F. Hypes, Mrs. William F. Hypes, F. A. Hardy, D. J. Harris, John H. Hardin, N. Dwight Harris, H. G. Haugan, Holmes Hoge, Arthur Hawhurst, Thomas D. Huff, William A. Illsley, Arthur B. Jones, Chancellor L. Jenks, Mrs. Chancellor L. Jenks, George R. Jenkins, Rollin A. Keyes, Curtis W. Kimball, Homer H. Kingsley, H. N. Kelsey, Mrs. J. W. Kepler, E. U. Kimball, Edward S. Lacey, Richard C. Lake, Frank C. Letts, John R. Lindgren, Mrs. John R. Lindgren, George S. Lord, George M. Ludlow, Peter C. Lutkin, Charles D. Lowry, Wm. S. Mason, George P. Merrick, Frank H. McCulloch, George W. Maher, Alexander O.

Mason, George A. McKinlock, Harold F. McCormick, Frank R. McMullin, J. Armor Miller, C. M. Moderwell, F. W. Nichols, John S. Nollen, J. F. Oates, Henry S. Osborne, Joseph E. Paden, H. J. Patten, James A. Patten, Mrs. James A. Patten, H. P. Pearson, Conrad H. Poppenhusen, W. H. Redington, H. B. Riley, Irwin Rew, William F. Rollo, Walter R. Root, John W. Scott, F. J. Scheidenhelm, J. C. Schaffer, Joseph Schaffner, F. S. Shaw, E. Sherman, Walter B. Smith, C. W. Spofford,



FLORENCE HINKLE.

Thomas I. Stacey, Charles N. Stevens, Mrs. R. Fletcher Seymour, Frederick M. Smith, Frederick W. Steele, Thomas Templeton, Arthur W. Underwood, Frederic P. Vose, William A. Vawter, A. Hale Vollintine, D. V. Webster, Chas. P. Whitney, John E. Wilder, M. H. Wilson, C. P. Wheeler, Carl S. Williams, H. B. Wyeth, Charles E. Ware, Ward W. Willits, Mrs. C. L. Woodruff, William H. Warren, E. K. Warren, Lansing B. Warner.

## FORT WORTH SPRING MUSIC.

### Local Orchestra Doing Good Work—Other News and Notes.

Fort Worth, Tex., May 19, 1914.

The spring musical season in Fort Worth has been an unusually busy one, the many splendid concerts given by local organizations combining to make it especially notable. Probably of more importance than any other one thing has been the successful launching of the Fort Worth Symphony Orchestra by which four splendid concerts have been given during the past two months. Carl Venth has been the inspiration and the efficient director of the organization, and under his leadership the programs have been truly commendable. While the orchestra is as yet small, a good balance of tone is preserved and quite satisfactory effects achieved. Thus far the policy has been to present local musicians as soloists. At the first concert Frank C. Agar's splendid baritone voice was heard in a capable rendition of the "Prologue" from "Pagliacci." Next, Clyde Whitlock, first violinist of the orchestra, gave a most artistic performance of the "Prize Song" from the "Meistersinger." Mr. Whitlock is easily one of the most efficient and most popular musicians in the city and his reception was marked by great enthusiasm. A feature of this same program was the rendition of Carl Venth's sacred cantata, "The Resurrection," by the Fort Worth Choral Society and the Symphony Orchestra—the solo parts being sung by W. A. Jones, tenor; Frank Agar, baritone; Emma Vaughan, soprano, and Mrs. Frank Morris, contralto. The ladies were heard for the first time in concert and both were well received. Miss Vaughan is one of the younger singers and has a beautiful voice of promise, while the rich, smooth contralto of Mrs. Morris is most pleasing. Mr. Jones has long been a favorite with local audiences, his work being always gratifying. Mr. Agar's singing was in keeping with his usual high standard. The orchestration for this cantata is strikingly beautiful and was well handled by the local players.

The other soloists presented were James F. Roach, tenor, and Gladys Moody, pianist. Mr. Roach gave a masterly rendition of "Celeste Aida," responding to an insistent encore with "Canio's Lament," demonstrating in both that he possesses a grand opera voice. The appearance of Miss Moody was fraught with especial interest, since she is a Fort Worth girl who returned only recently from two years' study with Artur Schnabel. The fondest expectations of her many friends were fully realized on



ALMA GLUCK.

this occasion when she played with great brilliancy the Grieg concerto in A minor, her interpretation of the three movements being marked by keen musical insight, poetic feeling and skillful technic. Her playing is further characterized by a charming sincerity which renders it keenly gratifying.

The final concert of this season will be given May 24, and so successful has been the venture that definite plans are now being laid to perpetuate the orchestra and continue the concerts next season.

### "THE CRUCIFIXION" SUNG.

A pleasing performance of Stainer's cantata, "The Crucifixion," was given recently by the choir of Taylor Street Presbyterian Church, under the direction of Sam S. Losh, the solo parts being taken by Walker Moore, baritone, and W. T. Mitchell, tenor. Again we had reason to feel gratified with the work done by our younger singers. Mr. Moore is a pupil of Frank Agar and Mr. Mitchell of Sam S. Losh. The work of both young gentlemen was exceedingly well done on this occasion.

### "THE CREATION" PERFORMED.

Quite the most excellent production of oratorio yet heard in this city was the recent performance of "The Creation," by the Euterpean Ladies' Chorus, assisted by the leading men singers of the city. Josef Rosenfeld was the efficient director and to his painstaking work was due mainly the excellence of this production. The soloists were: Mrs. H. Clay Walker, soprano; James F. Roach, tenor, and Frank Agar, baritone. Mrs. Walker's beautiful coloratura in "With Verdure Clad," Mr. Agar's rich baritone in "Rolling in Foaming Billows," and Mr. Roach's ringing tenor in "In Native Worth" were inspiring examples of singing. A chorus formed of many of the best voices in the city and trained to the point of perfection made the ensemble a local achievement of pre-eminent worth.

### NOTES.

A charming program was given recently at the Y. M. C. A. by pupils of T. Holt Hubbard. The selections included solos, male and female quartets and ladies' chorus. Mr. Hubbard has at present one of the largest classes in this city, a fact especially notable, since this is his first year of teaching.

Yvonne de Treville, the noted soprano, was a guest in Fort Worth recently, stopping for a day on her return from a triumphal tour of the Pacific Coast.

Mrs. C. A. Shaw spent several days here recently in the interest of her artists for next season. The Harmony Club closed a contract with Mrs. Shaw for the appearance of Busoni next December.

L. M. L.



FREDERICK WESSELS,  
Business Manager Chicago Symphony Orchestra.

**Real Names of Grand Opera Stars.**

[From the Newark (N. J.) Star.]

The prejudice some Anglo-Saxon opera singers have had against using professionally their own Anglo-Saxon names has been brought up again by some of the commentators on the recent death of Mme. Nordica. Of course, Lillian Norton did not come by the name of Nordica through right of birth or subsequent marriage. She adopted it from her family name, and a fine swinging appellation it made, holding in its dactylic beat something of the courage and dash of her career. Other examples occur readily to mind. There is something sumptuous, something golden, says the New York Globe, in the mellifluous syllables that make Melba, suggesting the sumptuous, golden Melba voice as Nellie Mitchell or Nellie Armstrong could not. And yet the assertion that Anglo-Saxon opera singers have been especially addicted to fancy names would not bear the acid test of history, though even so recently as Heinrich Conried's day that despotic impresario forced a singer known the country over as Rita Newman to assume a more decorative name before he would allow her to sing on his august stage—whence Rita Fornia.

Although Albani and Nordica are conspicuous examples of fancy names assumed by American women for operatic purposes, before the day of their bearers we find Clara Louise Kellogg and Annie Louise Cary winning fame under the names they were born to. Adelaide Phillips did, it is said, wilfully double the last letter but one of her family name, and early in her career, which began in Europe, she was known for a time as Signorina Fillippi. But the fact is continental singers have been quite as addicted to fancy names as Anglo-Saxons. The great Pasta was properly Negri. The tenor Mario, being a Roman noble, merely used his Christian name for opera. To come down to our own days, the singer we revere and love as Sembrich is known to us by her mother's maiden name. Emmy Destinn is really Emmy Kittl. Charles Dalmores is Charles Brin. Maurice Renaud was born Kenaud. And so they go. Meantime various Anglo-Saxons have gloried in their birth names. Observe the granitic simplicity of Susan Strong. Suzanne Adams has an airier sound, but the name is authentic. So is Mary Garden's.

**Music in the City Parks.**

Beginning on the evening of May 19 last, in Dickinson square, Philadelphia, the Municipal Band inaugurated its annual series of ninety open air concerts, which are to continue until the end of August. "In that period," says the Philadelphia Bulletin, "the organization will visit some sixty city parks scattered over every quarter of the city, and 100,000 or more persons will be included in the audiences. But the very fact that there is such a large territory to cover, which limits the appearance of the band to not more than twice in any one place, suggests the inadequacy of this entertainment as compared with the needs of the music loving population of the city in general.

"There ought to be more of these bands. The services performed in diverting the people, in the warm summer evenings, is a fine source of refreshment and pleasure. While they provide healthy and wholesome diversion, they also tend to cultivate the popular taste for good music—not the intellectually incomprehensible kind, but those inspiring or pleasing melodies that cheer and brighten the hearer, and yet are among the products of the masters. The comparatively small sum spent each season for the

purpose has not been materially increased by councils for many years in anything like the proportion it should be.

**Church Choir of Birds.**

In a Presbyterian church in Chicago ten canary birds in cages added their voices to the anthems and hymns of the choir. What a beautiful idea, as the Ohio State Journal remarks, it is to have the birds join in a worship! There could be no influence more powerful in raising the thoughts to heaven and immortal things than the sweet voices of the birds. There are no diviner strains anywhere, and it is a sad heart, indeed, that does not rise in worship when a robin, a canary or a song sparrow



LOUIS KREIDLER.  
(Story on page 39.)

sings. And then, from an altar covered with ferns, palms and flowers, to have the notes of the birds gushing forth is taking a person up on a summit, where he can look over and see the promised land. It is the very symphony of religion. To have an anthem burst from a bank of flowers may disrupt the sermon a little, but that is no matter. If God made the song better than the sermon who can complain? Not the preacher, surely.—Newark, N. J., Star.

**Club Sings for Prisoners.**

[From the Philadelphia Bulletin, May 12, 1914.]

Fifty members of the Orpheus Club, a choral organization, gave a concert yesterday in the Eastern Penitentiary for the 1,495 prisoners there. They came at the invitation of Warden McKenty, and for an hour the prisoners were allowed to leave their cells and enjoy the music.

It used to be the custom to hold services for the prisoners while in their cells, but about four months ago the warden decided to allow the convicts the freedom of the corridors at such times. The same privilege was granted

yesterday. The singers, directed by Arthur L. Church, gave many selections, opening with "Viking," which was followed by the "Hand Organ Man," the negro dialect song "Swing Along" and many others.

When the concert closed Warden McKenty stood where he commanded a view of every prisoner, and clapped his hands. In an instant every one of the 1,495 men seized his stool and disappeared within his cell.

**New Orleans Has Prima Donnas, Too.**

[From the New Orleans, La., Item, May 17, 1914.]

The name of Leonard Liebling, editor of the New York MUSICAL COURIER, is certain to be writ in bold type in the history of American humor. Mr. Liebling's wit is peculiarly his own and is always as delightful as it is spontaneous. And there is more than mere pastime to be derived from his writings; beneath his pungent levity is often found a deep philosophy.

The following, from the MUSICAL COURIER, reveals Mr. Liebling in one of his many charming moods:

"Stephen Leacock, that delightful humorist, has been writing a series of 'Who Is Also Who' biographies for the American Magazine, but to our regret we notice his omission of famous musical personages who are just as much who as those in other walks of life who rank as who. Some of these musical whos are:

"Screechini, Franceschina: Soprano; age uncertain; girth unmentionable; temper, peevish; born that way; at two years of age snarled at everyone; when seven buried her teeth in the arm of her grandmother upon being told at church not to change the text of the hymn; learned to play opera accompaniments upon the piano, sounding the melody with one finger of the right hand and picking out incorrect basses with the left hand; fond of taking hot chocolate in bed; hates all other sopranos; broke her leg in 1902 rushing downstairs to greet a newspaper reporter who had called to interview her; forced into bankruptcy in 1904 on the petition of a florist to whom she owed \$6,942 for beribboned wreaths sent to her by her admirers; in 1904 sang at Covent Garden, where the audience was carried away, some in ambulances; in 1905 was the prima donna bosserina at the Ducal Opera in Casseler-Rippespeer, until she was repeatedly commanded by his highness to desist; she left Casseler-Rippespeer, having gained largely in reputation and flesh; in 1908 we find her at Covent Garden, looking in vain for an engagement; in 1910 she called on Giulio Gatti-Casazza in New York, but he was at Ciro's for luncheon, eating veal stewed in Madeira; in 1912 she sent her Casseler-Rippespeer notices to Henry Russell at Boston, who returned them by registered mail; in 1913 S. made a trip to Chicago, where she exhibited her costumes to Cleofonte Campanini and offered to give an exhibition of bad temper to prove her quality as a prima donna; Campanini believed her, but gave her a letter of recommendation to his friend, the impresario of the Omsk Opera, in Russia; when last heard from she was traveling rapidly toward Omsk, carrying nine trunks, her temperament and 220 pounds of personal avoidrupsos."

**William Hinshaw Goes to Europe.**

William Hinshaw, the noted baritone, accompanied by Mrs. Hinshaw, sailed on the S. S. Kaiser Wilhelm II Tuesday, June 2, bound for Germany, where he will fill a number of operatic engagements.



THIS PICTURE SHOWS CARL FRIEDBERG, THE FAMOUS GERMAN PIANIST WHO WILL TOUR THIS COUNTRY NEXT SEASON, SEATED AT THE PIANO AT BONN A/RHEIN, GERMANY, AT THE LAST BIG BEETHOVEN FESTIVAL, WHEN THE HALL WAS SO CROWDED THAT HUNDREDS OF PEOPLE HAD TO BE PLACED ON THE STAGE.

### Philadelphia Anticipates a Festival.

Philadelphia is falling in line and means to have a "real festival" every year, just as a number of other cities in the country have. So far this ambition has resulted in a festival concert which was held in the Philadelphia Academy of Music, May 19, but the men who are working in the interests of Philadelphia and of music there are determined not to be left behind in the march of musical progress. The festival concert was given under the auspices of the College of Music of Temple University and had the assistance of such well known artists as Florence Hinkle and Horatio Connell. This festival enterprise has the cooperation and guidance of the well known author, lecturer, philanthropist, preacher and pastor of Philadelphia, Dr. Russell H. Conwell, the founder and builder of Temple University, which has in its twenty-seven years known eighty-two thousand students.

This movement has the hearty support of the people of Philadelphia and the press, and should make rapid strides toward a successful culmination.

The following are a few press encomiums from some of the Philadelphia dailies:

For this first "annual festival" a finely balanced chorus of some five hundred voices had been recruited and trained to a high degree of effectiveness in volume and in expression. The singers, to be sure, were greatly aided by the chorus of the United Singers of Philadelphia in the male parts. Nevertheless, it was remarkable to hear a variety of choral pieces of high difficulty, sung by a new chorus with such clear precision and impressive power. The credit of this achievement belongs largely to Emil F. Ulrich, eminent among the choral leaders of the city, who directed the choral numbers with distinction and authority. Balancing and also supporting the chorus was a most excellent orchestra recruited from the Philadelphia Orchestra, under the able leadership of Thaddeus Rich. Such was the quality of tone and the balance of parts that there was really nothing wanting of the effect of a full sized symphony orchestra. . . . The program was crowned and completed by the assistance of two distinguished singers, Florence Hinkle, soprano, and Horatio Connell, who each sang solo numbers, and who joined with the chorus and orchestra in the cantata "Fair Ellen," by Max Bruch.—Philadelphia Evening Telegraph.

A program of varied interest . . . had been arranged for the occasion. It included the "Oberon" and "Tannhäuser" overtures, which were brilliantly played, with a firm grasp on their detail and a sympathetic appreciation of their message, by an orchestra composed of members of the Philadelphia Orchestra, under the skillful and inspiring direction of Thaddeus Rich, the responsible manager of the whole affair. . . . The choral singing was really the salient and distinctive feature of the evening, and much of this was most excellent and highly enjoyable. This is particularly true of Elgar's exquisite "Der Schne," which was given under Emil Ulrich's admirably competent direction with a lippidity of tone, a fluidity of movement, a delicacy of expression and an eloquence of sentiment worthy of the heartiest praise. Another thing that went notably well was the number for male voices by Kern, which was delivered with just the spirit and precision and unanimity, with just that suggestion of virile force and of restrained emotion upon which compositions of this class so largely depend for their effectiveness.—Philadelphia Inquirer.

Indeed so high a standard was set at the initial concert that it will be a matter of considerable difficulty for those prominent in the Temple School of Music to surpass their first effort. With a large orchestra drawn from the Philadelphia aggregation, a chorus of several hundred voices and two of the country's most popular soloists, success was assured. . . . Under the direction of Emil F. Ulrich the songs given last night, as well as the Max Bruch cantata, "Fair Ellen," were received with a degree of fervor and enthusiasm that left no doubt of the appreciation of the audience. The "mixed" chorus gave a magnificent performance of Beethoven's "The Heavens Are Telling." The women chorus was effective in the beautiful "Der Schne" of Elgar, while the male chorus, after singing "Der Einsiedler on die Nacht," was not allowed to rest until an encore, "Maiden with the Azure Eyes," had been added. Florence Hinkle was enjoyed in "Depuis le jour," from "Louise," and gave as an encore "Dich, Theure Halle," from "Tannhäuser," with surprising dramatic power, considering the lyric quality of her

voice. Horatio Connell's beautiful rendition of "Der Abendstern," from "Tannhäuser," resulted in an encore, "Ruddier than a Cherry," from Handel's "Alceste." . . . Thaddeus Rich, concertmeister of the Philadelphia Orchestra and dean of the Temple Music School faculty, was an efficient and sympathetic conductor. The "Oberon" overture and the "Tannhäuser" overture were given with fine tonal quality and dramatic skill, but it was in his accompanying that Rich displayed most effectively his lyric instinct and gave, through his exquisite light style, a great deal of pleasure both to the singers and the auditors.—Philadelphia Record.

The debut was a most successful one and was greatly enjoyed by a large and appreciative audience. The high standard set by the college at its initial performance will be a hard one to surpass. With a chorus of almost six hundred young ladies, the United Singers of Philadelphia, Florence Hinkle and Horatio Connell, soloists, and a large number of artists from the Philadelphia Orchestra, success was assured from the start. The songs given last night were sung under the direction of Emil F. Ulrich, and brought

### Hamburg Conservatory Activities.

David Ross, of the Hamburg Conservatory, in Toronto, Canada, held an evening of song by his pupils in Columbus Hall on May 7. Mr. Ross is one of the best known teachers of vocal art in Canada. Those taking part were Laura Homuth, E. Pearl Brock, Margaret McCoy, Bessie McKinnon, little Nina Irving, Letitia Irving, Annie Niven and Anne Inch and Goldwin Stewart, Kenneth Angus, Cecil Roberts, Russell Marshal, Arnold Davidson, A. E. David and Frank Sim. All these young pupil artists did credit to their master, who was himself trained in Milan and is a disciple of bel canto.

A recital was given also by the pupils of Z. Caplan, a violin teacher, who has been with the conservatory since it was founded. The recital hall of the conservatory was filled to the utmost.

Forthcoming events include a recital by the pupils of Charlotte Bowerman, in the Conservatory recital hall on May 28, when Max Fleischman, Jan Hamburger's little prodigy pupil, and Luba Hamburger, pupils of W. J. S. Romain, of the dramatic department, will assist. The annual concert at Massey Hall, at which the talent of the Conservatory will be well represented, is to take place June 3.

A very handsome catalogue has been issued by the Hamburg Conservatory of Music, containing pictures of Prof. Michael Hamburger and his sons, Jan and Boris, as well as of other members of the staff, and there are illustrations, too, of the school building, interior and exterior. Biographical chapters, an outline of the courses, specimen programs, testimonials to Professor Hamburger from Rosenthal, Elman, Ysaye, Ethel Leginska, De Pachmann, etc., fill the rest of the very interesting booklet.

### Marie Hertenstein Coming.

Marie Hertenstein, the pianist, who comes to America next season for her first appearances in this country, has arrived in Berlin, where she will spend the summer preparing her repertoire.

While Miss Hertenstein is just beginning her public career, she is by no means unknown to musical Europe. Her preceptors, Leschetizky, of Vienna, and Arthur Schnabel, of Berlin, for several years have been loud in her praise. Their unqualified endorsement of her playing has caused her to be closely watched by many American managers, several of whom sought to induce her to come to this country.

It was only after much persuasion that she decided to play in the United States next season.

S. E. Macmillen, who is managing Miss Hertenstein's affairs, already has booked many engagements for her. She will make her New York debut in late October or early November.

### Becker's Summer Course.

Gustav L. Becker, the well known piano specialist, teacher of harmony and writer, announces a special summer course at his Steinway Hall studios, New York. The aim is to make the instruction for each pupil fit individual needs; some do more with theory, some with technic, others devote special attention to memorizing, interpretation and sight reading. The last three, in the Becker system, go hand in hand under the general head of music thinking. Mr. Becker looks for a select class of students from all parts of the country, including Pennsylvania, New Jersey, Vermont, Ohio, Kentucky, Texas, Washington, Missouri and Georgia, beside the usual New Yorkers.



MARIE HERTENSTEIN,  
Pianist.

hearty applause from the audience. . . . Thaddeus Rich, the dean of the Temple Music School faculty, and concertmeister of the Philadelphia Orchestra, showed himself, as always, an efficient conductor, and gave through his artistic touch a great deal of pleasure both through the work of the singers and orchestra. The orchestra gave both the "Oberon" and "Tannhäuser" overtures, and in two widely divergent selections Mr. Rich showed his fine musicianship skill as a leader.—Philadelphia Evening Star. (Advertisement.)

#### Making a Song.

"I understand you have taken to song writing?"

"Yes," replied the versatile man. "I'm told that there is a demand for something in accord with the tendency of the time; something simply and homely that shows the dominant force of the feminine nature and which nevertheless shows woman as claiming deep devotion."

"Have you done anything in those lines?"

"Yes. I have the finish of the chorus. It is as follows: 'She hit me with a fence rail, but I love her just the same.'—Washington Star.

## R. E. JOHNSTON'S TRIBUTE TO NORDICA.

**Concert Manager Relates Important Incidents of the Years When He Managed the American Prime Donna's Concert Tours—How the Diva Earned a Fortune on One Tour Under the Johnston Management—Sang in the Building of the Corn Exhibition in Valley City, N. Dak., to Audience of 7,000—The Artist's Early Struggles.**

Lillian Nordica's tragic death in far away Java deeply shocked R. E. Johnston, the manager, under whose direction the American prima donna made a number of notable concert tours. Mr. Johnston, in speaking with a representative of the MUSICAL COURIER, over the passing of Nordica, remarked with much sadness:

"America has lost its greatest singer and the world of music one of the brainiest women ever heard on the lyric stage. The late Mme. Nordica had indomitable will power; her perseverance inspired every one she met with the conviction that hard work will conquer and rout the feeble word 'fail.'

"I was Mme. Nordica's concert manager during the seasons of 1896-1897, 1897-1898, 1902-1903; also spring tour of 1896; seasons of 1907-1908, 1908-1909, and month of February, 1910.

### How the Diva's Fees Grew.

"For the first season, 1897-1898, I paid Mme. Nordica \$500 a concert. During the season of 1897-1898, she received \$750 for each appearance. Four years later, when she sang again under my management, I paid her \$1,500 for each concert. The subsequent four seasons that Nordica toured under my direction she was paid from \$2,000 to \$2,500 for each concert; thus you see how her fees grew. While Mme. Nordica's last concert tour under my direction ended in 1909, I secured for her four appearances in Havana, Cuba, during the month of February, 1910, for which she received \$10,000 and her expenses, including a private car from New York to Key West, Fla., and back. On her return from Havana, Mme. Nordica appeared in a round dozen concerts in the South, traveling from city to city in her private car, like any queen in Europe."

### Nordica's Greatest Season Was Under Johnston.

Continuing his comments upon Nordica's drawing and earning powers, Mr. Johnston stated:

"When Mme. Nordica's biography is written, I think it will show that financially the greatest year of her professional career was while the singer was under my management. In the season of 1907-1908, I paid over to Mme. Nordica the net sum of \$160,000 for her concert appearances. I believe this is more money than any two other managers ever remitted to her, and I am sure it is more than she earned in any one season at the Metropolitan Opera House.

### The Secret of Success.

"Mme. Nordica once told me," Mr. Johnston went on, "that the secret of success is possible only for those who possess brains as well as talent. It was a theory with the singer that mere talent was common enough, but the reason so few of those who were endowed with fine voices ever climbed beyond the lowest rungs in the ladder was because they lacked gray matter under their skulls. It was much the same with instrumentalists, Nordica averred. The man or woman who aspires to achieve real position in the profession must be a thinker and a worker; must 'take infinite pains' and must adhere to a high standard in summer and winter and in the hours of shadow as in the hour when the sunshine gladdens his heart."

### Attracts Record Crowd in Valley City.

In referring to Mme. Nordica's popularity, Mr. Johnston mentioned the furor that the singer created in some of the smallest towns as well as largest cities: "Nordica, as is universally known, was a prime favorite in this country; the West clamored for her everywhere and quite often I was beset trying to arrange routes in order that the people eager to hear her in out of the way places would not be disappointed. I once had her booked for a concert in Valley City, N. Dak., then a town of 7,000 inhabitants. She traveled in a special train which I chartered at St. Paul, riding direct to her destination.

"The concert was scheduled to take place in the largest building in the town, where they used to hold the corn exhibitions. A mere announcement sold out several thousand seats which had been placed in the building; but what were several thousand chairs when 7,000 persons wanted to hear the prima donna? Fully 7,000 tickets were sold at the box office. We took it for granted that the whole town of Valley City heard the singer; as some babies and invalids were left at home, the mammoth audience, local authorities explained, was made up of men and women who lived within a radius of 100 miles. Many came into town by rough and tumble stages, Wild West wagons and other conveyances of picturesque type. Some of those who lived along the railroad we allowed to travel back to their homes on our train. A few were permitted to come into

Nordica's private car and meet the singer. In some respects this trip into North Dakota resembled a whirlwind campaign tour."

### Nordica with Gilmore's Band.

Mr. Johnston informed the interviewer that Mme. Nordica told him the reason she accepted the offer to tour with Gilmore's Band was because she found in those days there was no other way of presenting a young and unknown singer to the public. All she received on this tour, explained Mr. Johnston, was \$25 a week and her expenses. She said she was bound to have the world hear her sing, and this seemed the only way at the time. Mr. Gilmore was very kind to her, but the public in those days appeared indifferent, regarding the slim young soprano as a mere "filler in."

### European Approval Necessary in the Old Days.

It was while relating her experiences as soloist with Gilmore's Band that Mme. Nordica admitted to Mr. Johnston that it was necessary at that time for an American singer to gain European approval before attempting to sing in her own country. "Those were the times," concluded Mr. Johnston, "when neither our audiences nor the critics would take a singer seriously who had not been trained in Europe

this bizarre character quite sympathetic rather than repulsive, and she does the famous dance of Salome herself instead of entrusting it to the hands—or rather feet—of some danseuse.

She will be in America next season to pay a long promised visit to her parents in California, and will also do professional work both in the West and the East.

(Advertisement.)

## Mme. King Clark's London Success.

Mme. King Clark's London debut in Bechstein Hall on May 6 proved an overwhelming success for this very gifted American singer. She has been praised in extravagant terms by the London critics, both for her voice, her technical equipment and her consummate art. "She is one of the few singers of the day who really know the fundamental principles of their art," says the Morning Post. "She lacks nothing, either in technical skill or musically judgment," writes the critic of the Globe. But the following press notices speak for themselves and no further comment is necessary:

A delicacy of style wholly fascinating was displayed by Mme. King Clark, an American singer, who made her first appearance in London on Wednesday at Bechstein Hall. It is derived from her perfect control over her voice and her intellectual grasp of her work. The special value of her highly attractive style is that it does not arise from paucity of means, but from the fact that she is one of the few singers of the day who really know the fundamental principles of their art. She makes use of all gradations of tone of which the vocal organ is capable, and in consequence is able to employ the rarely heard "mezzo di voce" in its most legitimate form—namely, to mold a phrase and to vary color. As the result of this admirable but exceptional method of voice use there is grace in everything she sings. The cadences of the eighteenth century air, "My Lovely Celia," written at a time when singing as singing was better understood than it is now, were exquisite; and by the same means the caressing phrases of "Se tu m'ami" were given their full effect. Some of the more lyrical examples of Schumann and Strauss, some French numbers, including Debussy's "Mandoline," which had a fresh appeal in her hands, and some modern American vocal compositions comprised her program. Mme. King Clark is a singer who should win cordial approval from the song loving public. —The Morning Post, May 8, 1914.

It is not likely that the season will bring us many unfamiliar singers who will captivate their hearers as quickly and as surely as did Mme. King Clark at Bechstein Hall yesterday afternoon. An American mezzo-soprano, she has already won the approval of Berlin audiences by her singing of German lieder, and when an English speaking artist can accomplish that it may be taken for granted that she has little to learn in the way of interpretation.

But Mme. Clark has other gifts than insight and earnestness. To begin with, she has a beautiful voice, the warm quality of which is developed perfectly evenly; and in using it she avoids alike the sins of exaggeration and tepid inefficiency. Her first group contained, beside well known Italian songs, the dainty old English "My Lovely Celia." This latter was charmingly sung. Every word was audible, every note clear and distinct, and every phrase smooth. The song, indeed, could not have been given more artistically; and it was but a type of all Mme. Clark's interpretations.

She lacks nothing either in technical skill or musically judgment, and is most emphatically a singer to be heard. The accompaniments were played with unerring judgment by Richard Epstein.—The Globe, May 7, 1914.

Mrs. King Clark's singing showed good taste as well as excellent vocalization and sustaining power.—The Times, May 8, 1914.

Mme. King Clark is certainly an artistic singer. At the recital she gave yesterday afternoon at Bechstein Hall she sang a group of Old World examples, which included an old Tuscan melody and "My Lovely Celia," with a fastidious appreciation of their chaste beauties.—The Daily Express, May 7, 1914.

Mme. King Clark, who gave a recital at the Bechstein Hall yesterday afternoon, is a most agreeable singer. She has a charming personality, a great power of sympathetic interpretation, and sweet and sympathetic tone. She was at her best in a group of French songs, which included the favorite "Mandoline" of Debussy.—The Graphic, May 7, 1914.

Mme. King Clark proved herself as a singer of considerable accomplishment. Her mezzo-soprano voice is of sympathetic quality and sufficient volume; her mezzo-voce singing was often beautiful, as, for instance, in "Der Nussbaum," while there was considerable charm, too, in her treatment, in the same Schumann group, of "Du bist wie eine Blume," in which the perfect smoothness of production was matched by the purity of tone. On the French side of her program Mme. King Clark sang Chausson's "Le temps des Lilas" and Debussy's "Mandoline" and "Romance." Of the last two named the former was sung with particular skill and effect and had to be repeated.—The Telegraph, May 7, 1914.

Mme. King Clark has a rich, warm voice, which covers a wide range of emotional expression. In the Old World songs she sang delightfully and with a sure sense of style. Pergolese's "Se tu m'ami" was perhaps her best effort, but Schindler's arrangement of the Tuscan air "La Colomba" was a good second.

Mme. King Clark has a keen appreciation of the esthetics of her art; it was a relief to hear an artist who does not exaggerate the emotional appeal of her subjects.—The Standard, May 7, 1914.

A cultivated American singer, Mrs. King Clark, made a first appearance yesterday at Bechstein Hall. Her voice has become a responsive instrument. Her experienced and sympathetic handling of some French songs was, in particular, agreeable, and Debussy's "Mandoline" was encored.—Daily Mail, May 7, 1914. (Advertisement.)

## The College of Music of Cincinnati

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### ADDRESS

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and who had not previously made a successful European debut. But things have changed now, thank the stars."

The genial manager heaved a sigh as he glanced up at a fine portrait of Nordica on the wall of his cream tinted office.

### Marcella Craft as Salome.

In all the range of opera, there is hardly a character which makes more demands upon the ability of an artist both as singer and actress than that of Salome in Strauss'



MARCELLA CRAFT.

opera of that name. It is all the more to the credit of Marcella Craft that just this character has been one of the greatest and most legitimate successes in her operatic career. For several seasons "Salome" was not given at the Royal Opera in Munich because, it is reported, no artist there was capable of doing justice to it. Then Richard Strauss saw Miss Craft in another role and was so impressed with her ability that he asked her to undertake Salome, and her success in the part certainly justifies his judgment. Miss Craft accomplishes the almost impossible task of making

## JERSEY CITY CONCERTS.

## Recent Affairs and Activities in the City Across the River.

Jersey City, N. J., May 22, 1914.

Roy K. Falconer, F. A. G. O., musical director and organist of the First Presbyterian Church of Jersey City, is a thoroughly earnest and capable concert organist and instructor. He is a graduate of the Guilmant Organ School, having studied with Dr. William C. Carl and having received supervisory instruction from Alexandre Guilmant. In the fullest sense of the word Mr. Falconer believes that practice makes perfect, and it is through that belief, coupled with pronounced natural talent, that he has clothed his musical activities with such excellent results. Through the resignation of Elliot Schenk, Mr. Falconer was chosen to direct the Schubert Glee Club of this city at its final concert of the season, which is its twenty-eighth. It was a difficult task to undertake, with only six weeks' time for rehearsals, but with untiring effort on the part of both conductor and chorus the concert was a pronounced success, and his leadership of the club in its accompanied and a capella numbers demonstrated his ability as a conductor of a male chorus in no uncertain manner.

The soloists for this concert were Florence Mulford, from the Metropolitan Opera Company; Charles Harrison, of Jersey City, tenor soloist of the Brick Presbyterian Church, New York; Charles B. Marsh, violinist; a quartet of strings composed of Mr. Marsh, Paul Berthoud, Samuel Lifshey and Raymond Hamilton, with the assistance of Marion Sims at the piano for Mr. Harrison, and Oscar Fryberg for the club. On Monday evening of this week Mr. Falconer gave an organ recital at the "Old First" Presbyterian Church on Fifth avenue and Twelfth street, New York City.

MRS. CLARENCE H. WESTCOTT SECURES RETURN ENGAGEMENT.

One of the most satisfactory characteristics in the concert world is to form early the habit of making return engagements, and this Mrs. Clarence H. Westcott has clearly demonstrated in her concert work this season by returning for spring engagements or making others for next season. She has a charming and popular program for her costume recitals, which comprise modern and old classics, groups of Old English, Scotch and Irish songs, and a group of Zuni Indian songs, the melodies collected and harmonized by Cadman, Troyer and Beresford. Mr. Westcott is a pupil of George Carré, of New York. An excellent program was given recently in Bayonne with the assistance of the choral association of that city. A large audience greeted the singer and attested its admiration of her vocal abilities in enthusiastic applause and several recalls. Mrs. G. W. French was accompanist. This program was also given in West Hoboken.

## POPULAR PIANIST AND TEACHER.

Miss R. M. Knight is one of the young pianists, also teacher, who is fast becoming popular in musical and club circles.

JESSIE BRUCE LOCKHART.

## American Institute Events.

A recital at the American Institute of Applied Music, New York, May 25, had the following participants: George S. Dare, Arnold Koch, Marjorie Cook, Constance Murray, Mary W. Newton, Evelyn Jenks, Kitty Lippner, Estelle Hesketh, Mary Baker, Florence Fleming, Rose Edith Des Anges, Grace Frank, Mrs. R. E. Powers, Alice Rose Clauzen, George Raudenbush and Elsie Lambe. These were pupils of Miss Chittenden, Miss Jernigan, Mr. Hornberger, Mr. Lanham, Mr. Hodgson and Mr. Schradieck. A large variety of music was heard, including piano, violin, cello and vocal solos. The hearer is impressed with the preparedness of all who are heard at this institute. Every one sings and plays from memory, without hesitation, and with good professional effect. The present writer will not attempt to comment on each performer; it is enough to say that the evening's events gave much pleasure to all present.

Seventeen young pianists and violinists were associated in a recital of pupils at the American Institute of Applied Music, May 23. The rooms were filled with eager listeners. The ever present noteworthy preparedness of this institution, most of the young people playing from memory, with never a slip, was again in evidence. In the order of their appearance they were: Charles Baltraminini, Dorothy Smith, Desmond Sturges Shipley, Lorna Robertson, Etta Schult, Helen Pace, Alice Augusta Haight, Elise Dardek, Emma Folger, Charlotte Hoyt, Erma Brainard, Mar-

jorie Page, Teresina Cavagnaro, Annette Davis, Regina Dufft, Helen van Arsdal Smith, and Louise Keppel. They are the pupils of Misses Chittenden, Taylor, Ditto, Peckham, Nugent, Jernigan, Close, Taylor, Karasek, and Mr. Schradieck.

## St. Paul Orchestra's Spring Tour.

The St. Paul Symphony Orchestra's annual spring tour has just come to a close and the members of the organization and the soloists have gone to their respective homes. Conductor Walter H. Rothwell and wife, Elizabeth Rothwell Wolff, who was soprano soloist with the orchestra on tour, have sailed for Europe. Clara Williams, soprano soloist on tour, appearing in all oratorios presented, has gone to Minneapolis, where she will spend a month or six weeks before leaving for Paris. Elsie Baker and Frederic Wheeler, contralto and baritone on tour, have returned to New York. Albert Lindquist, the tenor soloist, is in Chicago for a few weeks. He will be soloist at the National Swedish Saengerfest in Minneapolis, June 8 and 9, and on June 13 will sail for Europe, to be gone two years. Edna Gunnar Peterson, the young Chicago pianist, who toured with the orchestra, will remain in America this summer and spend the warm months at some Michigan resort.

Many big festivals were played on the tour this year, which shows that the taste for choral works is growing.

GRACE STEADMAN.  
Director Festival Chorus at Kearney, Neb.



HANNA M. CUNDIFF,  
Director Festival Chorus at Oshkosh, Wis.

Among the important works splendidly rendered by the local choruses was "The Messiah," at Kearney, Neb., with Grace Steadman conducting. Another important musical event was the festival at Oshkosh, Wis., where a chorus of 250, under the leadership of Hanna Cundiff, gave, in a most acceptable manner, "Stabat Mater," "Hiawatha's Wedding Night," "Walpurgis Night" and "Love and Spring." This was the first spring festival ever given in Oshkosh and was under the auspices of the Normal School.

Below is appended a list of towns visited by the St. Paul Symphony Orchestra on its tour, which was made under the personal direction of Gertrude V. O'Hanlon, the Chicago manager:

Monday, March 30—Owatonka, Minn., matinee only.  
Monday, March 30—Austin, Minn., evening only.  
Tuesday, March 31—Albert Lea, Minn., matinee only.  
Tuesday, March 31—Osage, Ia., evening only.  
Wednesday, April 1—Mason City, Ia., evening only.  
Thursday, April 2—Sheldon, Ia., matinee and evening.  
Friday, April 3—Vermillion, S. Dak., matinee and evening.  
Saturday, April 4—Fremont, Neb., evening only.  
Sunday, April 5—Open.  
Monday, April 6—York, Neb., matinee and evening.  
Tuesday, April 7—Hastings, Neb., matinee and evening.  
Wednesday, April 8—Kearney, Neb., matinee and evening.

## DR. ANSELM GOETZL

Conductor of the Dippel Opera Comique, N. Y.

## COACHING

Studio: 1425 Broadway, Suite 80-70 Telephone, Bryant 7222

Thursday, April 9—Greeley, Colo., matinee and evening.  
Friday, April 10—Fort Collins, Colo., matinee and evening.  
Saturday, April 11—Cheyenne, Wyo., matinee and evening.  
Sunday, April 12—Pueblo, Colo., matinee only.  
Monday, April 13—Colorado Springs, Colo., matinee and evening.  
Tuesday, April 14—Newton, Kan., matinee and evening.  
Wednesday, April 15—Abilene, Kan., matinee only.  
Wednesday, April 15—Salina, Kan., evening only.  
Thursday, April 16—Manhattan, Kan., evening only.  
Friday, April 17—Ottawa, Kan., matinee and evening.  
Saturday, April 18—Chanute, Kan., matinee and evening.  
Sunday, April 19—Chanute, Kan., matinee only.  
Monday, April 20—Parsons, Kan., matinee and evening.  
Tuesday, April 21—Independence, Kan., matinee and evening.  
Wednesday, April 22—Tulsa, Okla., matinee and evening.  
Thursday, April 23—Little Rock, Ark., matinee and evening.  
Friday, April 24—Muskeg, Okla., matinee and evening.  
Saturday, April 25—Oklahoma City, Okla., matinee only.  
Saturday, April 26—Norman, Okla., evening only.  
Sunday, April 27—Shawnee, Okla., matinee only.  
Monday, April 27—Blackwell, Okla., matinee and evening.  
Tuesday, April 28—Enid, Okla., matinee and evening.  
Wednesday, April 29—Winfield, Kan., matinee and evening.  
Thursday, April 30—Lawrence, Kan., matinee and evening.  
Friday, May 1—Tarkio, Mo., matinee and evening.  
Saturday, May 2—Clarinda, Ia., matinee and evening.  
Sunday, May 3—Creston, Ia., matinee and evening.  
Monday, May 4—Dubuque, Ia., matinee and evening.  
Tuesday, May 5—Appleton, Wis., matinee and evening.  
Wednesday, May 6—Appleton, Wis., matinee and evening.  
Thursday, May 7—Oshkosh, Wis., matinee and evening.  
Friday, May 8—Oshkosh, Wis., matinee and evening.  
Saturday, May 9—Grand Rapids, Wis., matinee and evening.  
Sunday, May 10—Wausau, Wis., matinee and evening.

Orchestra and soloists traveled during the entire tour in two chartered Pullman sleepers, the "Compton" and the "Circassia."

## McConnell Vocal Trio Musicale.

The third musicale given by the McConnell Vocal Trio for the Country Life Permanent Exposition, at Grand Central Terminal, New York, on Wednesday evening, May 27, proved an artistic success for this organization.

The following program was rendered:

Tomorrow	.....	Arthur Foote
Oh, for a Burst of Song	.....	Francis Allitsen
Spring's Singing	.....	Alexander MacFadyen
Where the Roses Bloom	.....	Reichardt
Sympathy, waltz song (The Firefly)	.....	Rudolf Friml
Oh, That We Two Were Maying	.....	Alice Mary Smith
Chanson Provencal	.....	Dell' Acqua
I Am Thy Harp	.....	R. Huntington Woodman
Lass mich dein Auge kussen	.....	Alex. von Fielitz
Widmung	.....	Schumann
Longing	.....	Wilhelm Bergen

The ensemble work of the trio is excellent, and their interpretations musically. Besides three trios, Marie and Harriet McConnell sang a duet.

Marie McConnell, soprano, sang in English and French, while Harriet McConnell, contralto, contributed songs in English and German. The artists received well merited applause. Nina Toklas was accompanist.

## Umberto Sorrentino's Success.

Umberto Sorrentino sang with the Easton Symphony Orchestra, May 20, making a definite favorable impression with his solos, as may be seen by the following, culled from the Easton Herald:

The organization was most fortunate in having as soloist Umberto Sorrentino, who sang the aria from "Bohème" (Puccini) with great feeling and beauty of tone. He possesses a high lyric voice of pleasing caliber, which he handles with taste, as was proven in his renditions of his group of songs. He was compelled to add encore numbers, and in these he also achieved great success.

On short notice he took the place of another soloist at a musicale given in the Hotel Margaret, Brooklyn, May 13. Another appearance of Mr. Sorrentino at a concert for the benefit of Nyack Hospital, Sparkhill, New York, May 16. At this concert he sang a group of Neapolitan folksongs and the aria, "La Donna e Mobile." (Advertisement.)

**NORAH DREWETT THE FAMOUS PIANIST**

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437 Fifth Avenue, New York

## OMAHA SPRING FESTIVAL.

Mendelssohn Choir and Chicago Symphony Orchestra Join in Presenting Memorable Series of Concerts—Noted List of Soloists Engaged.

Omaha, Neb., May 21, 1914.

The Mendelssohn Choir of this city and the Chicago Symphony Orchestra have just completed a series of concerts, which for real artistic excellence, for elevation of ideals and the successful realization of the same, mark a culmination in this city's musical history. The programs contained just the right amount of variety to give their contents point and purpose, and while answering every requirement of a severe musical standard, they were carried out in such a way as to make them strong in popular favor as well.

Thomas J. Kelly achieved results in his conducting which were a revelation as to the possibilities of concerted singing.

If attacks, startling in their keenness, constantly changing dynamics, surpassingly beautiful tone quality, and readings which penetrate to the center, and lay bare the inner meanings of a composition, constitute the chief points of greatness in choral singing, then the Mendelssohn Choir of Omaha surely deserves to be ranked with the foremost organizations of its kind.

Mr. Kelly elected this year to demonstrate the artistic possibilities of the choir in unaccompanied works, and in consequence, but four numbers with orchestral accompaniments were presented in the entire series.

### First Evening.

The first evening was ushered in by a fine performance of Goldmark's "Sakuntala" overture by the Chicago Symphony Orchestra, under the direction of Frederick Stock, and at the same time a standard of excellence was established which was strictly maintained throughout the series. At once the qualities which cause this body of men to be one of the highly esteemed symphonic organizations in America were made easily evident. The Goldmark overture was performed with splendid spirit, with exquisite polish, and with sensuous beauty of tone. In fact, all of Mr. Stock's orchestral offerings were characterized by a degree of tonal refinement no less welcome than rare.

For the opening number by the Mendelssohn Choir, Mr. Kelly chose a four-part song by Montagu Phillips, entitled "O Tender Sleep," whose restful measures were sung by the choir with repose and tender sentiment. A stirring modern composition by Havergal Brian, for four, five and six parts, proved to be replete with color and contrast; and an old German folksong, arranged for chorus by Brahms, was notable for its sustained legato style, and for its shadowy pianissimos.

Lambert Murphy was next heard in an aria from Massenet's "Le Cid," wherein his splendid tenor voice and musical intelligence won for him a big success. As an encore, he sang the "Prize Song" from "Meistersinger."

Following the next orchestral number, the prelude to the third act of Herbert's "Natoma," came another group by the choir, containing a "Crucifixus," by Antonio Lotti, and two numbers from Mendelssohn's "Elijah." The "Crucifixus" is written in eight parts and unaccompanied, and its emotion and pathos were wonderfully reproduced in the choir's delivery. A thrilling dramatic effect was made in the chorus, "Behold God the Lord," from "Elijah." The dramatic import of the phrases of this chorus was fully realized in the splendid reproduction by the choir and orchestra under Mr. Kelly's baton. Beautiful in itself, and made doubly so by the contrast with the preceding number, was the eight-part chorus, "Holy, Holy, Holy," whose spirit of lofty adoration was admirably voiced by

choir and orchestra. Bruno Steindel, cello soloist, was heard in Boellman's symphonic variations, to which he was obliged to add three extra numbers.

An orchestral performance of Debussy's "Afternoon of a Faun" gave evidence that the modern French style has no secrets for Mr. Stock. This delicate and graceful conception was accorded an interpretation in sympathetic conformity with its fanciful outlines.

The last group of choral music contained Granville Bantock's difficult arrangement of an old Irish fairy song, "The Leprahaun"; following this came a sprightly and sparkling spring song by John E. West, and a humorous part song by Sir Frederick Bridge, entitled "The Goslings." An amazing versatility was shown by the choir in thus negotiating the difficulties of these compositions, all of which are decidedly modern in their trend, almost orchestral in



THOMAS J. KELLY.

style, and are full of startling surprises and perplexing intervals. The character of the applause which followed was such as proceeds only from the sincerest admiration.

At this point, Inez Barbour introduced herself to the local public by means of a brilliant interpretation of the "Ave Maria," from Max Bruch's "Cross of Fire," and responded to a recall by singing the favorite "Dich theure Halle," from "Tannhäuser." Her success with the audience, due to the natural beauty of her voice, her intelligence, and general excellence of style, was immediate and pronounced.

### Symphony Concert.

The matinee concert on the following afternoon drew an audience hardly less numerous than that of the preceding evening. A festival atmosphere still prevailed, and that mood was also shared by the orchestra soon was made manifest by its fine playing of the familiar "Freischütz" overture. Never have the beauties of this work been more amply unfolded here than on this occasion.

The symphony chosen for the series was Brahms' poetic "second," whose flowing themes and lovely instrumentation were revealed by Mr. Stock in the fullness of their idyllic beauty. No note of discord is voiced by this symphony. It expresses neither sinister foreboding, nor despairing defiance, and throughout the four movements, to a greater or less degree, plays the atmosphere of simplicity and sunshine.

Its mood was caught with complete sympathy by Mr. Stock and the orchestra, and held captive for a short half hour.

Henry Weisbach, the soloist of the afternoon, is not a stranger here, as he was heard under the same auspices a year ago, but he strengthened his hold on the local public by his interpretation of two movements from Lalo's "Spanish Symphony." Mr. Weisbach added several encores, and then came the performance of Dukas' rondo, "The Sorcerer's Apprentice," which closed the program. This striking modern work was played with all the tonal magnificence at the orchestra's command. It made a powerful impression.

### Third Concert.

The Academic Festival overture by Brahms provided a brilliant beginning for the third and last concert. Immediately following this came a group of three choral members. Of these, an "Invocation to Night," by Percy Pitt, was given a serious and reverent reading, and the next, a part song, by Sir Edward Elgar, proved to be one of the choice offerings of the series. The title is "Weary Wind of the West," and the music, as it illustrates the onward rush of the wind, and its subsequent fall into complete silence, reaches the heights of tonal expression. The choir responded nobly, and closely following Mr. Kelly's illuminating baton, achieved a triumph in a capella singing. A fine rendition of another number from "Elijah," written for double chorus and orchestra, closed the group.

A first appearance in this city was made on this occasion by Margaret Keyes, contralto. Miss Keyes sang the famous aria, "I Have Lost My Euridice," by Gluck, and at once won her audience by the richness and fervor of her voice, and the sincerity of her style. She sounded forth the deep pathos of the aria with telling effect. Her pleasing and gracious manner helped not a little to strengthen the good impression.

Two numbers from Mendelssohn's "Midsummer Night's Dream" music followed: the nocturne, with its tender and dreamy horn melody, and the vivacious scherzo. Here conductor and orchestra were at their best, and woodwind vied with strings in bringing out all the airy lightness and fantastic grace of the composition.

Again came the choir with a set of highly effective choral works, all short, but full of contrast and color. "Sun and Moon," a finely conceived number by the Russian, Gretchaninoff, opened the group, and was followed by "Cargoes," a four and five part song by Balfour Gardiner. This unusual piece presents in small compass styles representing extreme points of difference, and Mr. Kelly's reading did entire justice to its variable character. The "Song of the Pedlar," a remarkably clever piece by C. Lee Williams, set to words by Shakespeare, was the last number in the group. It was sung by the choir with abounding vigor and humor.

After the intermission which followed, Henri Scott lent his virile voice to a fine rendition of "Wotan's Farewell" and the "Magic Fire" music, in collaboration with the orchestra. Mr. Scott was in splendid form, and vocalized Wotan's impassioned phrases with great breadth and fervor.

Two famous piano compositions provided with modern orchestral dress by Mr. Stock, achieved a big success. In elaborating these pieces—Liszt's third "Liebesträum" and Schubert's "Moment Musical," in F minor, Mr. Stock has brought to bear his intimate knowledge of orchestral resources, and the result can readily be imagined. The audience would not be satisfied until an encore was given, this taking the form of a rousing rendition of "The Ride of the Valkyries."

The crowning triumph of the Mendelssohn Choir and its conductor came in the next two numbers. The majestic measures of a funeral anthem by Tchaikowsky, beginning with the words "How blest are they," were proclaimed with an indescribable dignity and sonority, while Moussorgsky's choral ballad, "Joshua," for chorus, mezzo-soprano and orchestra, with its power and pathos, its dramatic climax and impressive ending, made an effect altogether overwhelming. With a grandiose concluding performance of Tchaikowsky's "1812" the program, and with it the entire series, came to a close.

### Notes on the Festival.

As heretofore, the spring concerts of 1914 were given in the local auditorium, a building ample in seating capacity, but somewhat unsatisfactory in other respects.

About 175 voices helped to swell the chorus this season. The number of members seems to vary only slightly from year to year.

The expenses of the concerts were guaranteed by over fifty prominent citizens, who undertook to make good any possible deficit to the extent of \$100 each.

The casual reader may possibly be surprised at the number of superlatives in the foregoing report. To any one even slightly familiar with the quality of the work done, however, superlatives will seem not only justifiable, but inevitable.

### Other Musical Happenings.

An enjoyable recital was recently given by Mabelle Crawford-Welton, the well known contralto, assisted by Eloise Wood Milliken, Adelyn Wood and Madge and Eloise West. A varied program was heard with evident pleasure by a large audience.

Recitals have recently been given by pupils of James E. Carnal and Vernon C. Bennett. Numerous others are scheduled to occur in the near future. JEAN P. DUFFIELD.

### Paw Knows Everything.

Willie—Paw, what is a martyr?

Paw—A martyr is a man who helps his next door neighbor mend his phonograph, my son.—Cincinnati Enquirer.

## SPECIAL NOTICE

Mr. David Bispham desires it to be known that the recent announcement by the Redpath Musical Bureau of his engagement by them is premature.

All business communications should be sent to David Bispham at his private address, Hotel Royalton, 44 West 44th Street, New York.

# FITCHBURG AND KEENE FESTIVALS.

## Sterling Artists Appear at Two New England Spring Celebrations.

With such splendid attractions as Maude Klotz, celebrated soprano; Mme. Gerville-Reache, famous French contralto, and the Boston Opera House Orchestra, it is small wonder that the annual May Music Festival given on May 20, by the Fitchburg, Mass., Choral Society, should have been enthusiastically appreciated by the large audiences present at both the matinee and evening performances.

The matinee consisted of a well arranged orchestral program featuring Mme. Gerville-Reache as soloist.

Louis Eaton, the orchestra's regular conductor, deserves praise for his admirable handling of his men in the orchestral numbers, and the audience showed its approval by heartily applauding him.

Mme. Gerville-Reache, in splendid voice, fairly took her audience by storm. Her first offering, the beautiful "Queen of Sheba" aria, brought out the richness and wonderful resonance of her voice, but it was in her second number, the great aria from "Samson and Delilah," that she rose to dramatic heights and fairly swept all before her with the tremendous intensity and virile power of her interpretation. She was obliged to give two encores before the audience would allow her to leave the stage.

### The Evening Concert.

In the evening the first part of the program was taken up by Coleridge-Taylor's cantata, "A Tale of Old Japan," delightfully rendered by the Choral Society under the direction of Nelson P. Coffin.

In the latter half of the program the Fitchburg audience had its first opportunity to hear Maude Klotz. The charming artist won the audience immediately with her superb singing of the beautiful Charpentier aria, "Depuis le Jour," from "Louise," with orchestra, her crystal clear tones and splendid interpretation bringing her a veritable ovation, to which she responded with a brilliant rendition of "The Year's At the Spring."

Following her aria, Miss Klotz, ably accompanied by Walter Kiesewetter, was heard in a group of songs: Mary Turner Salter's "Song of April," Saar's "Little Gray Dove," Homer's "Ferry Me Across the Water," and "What's in the Air," by Eden. In this group she proved herself to be a lovely singer of songs, her exceptional diction, musicianship and interpretative ability, enabling her to give her hearers a thorough and delightful conception of each number. After repeated recalls she responded with Reichardt's "In the Time of Roses."

The performance closed with the "Inflammatus" from Rossini's "Stabat Mater," with Miss Klotz's high C ringing clear and true over chorus and orchestra.

### The Keene Festival.

Nelson P. Coffin, conductor of Fitchburg, was also conductor of the Keene Festival, held at Keene, N. H., on May 21 and 22, and while in many respects the program was carried out along the same lines as at Fitchburg, there were several important additions to the corps of soloists,

and the general plan of the festival was more extensive. To Miss Klotz and Mme. Gerville-Reache, Alice Nielsen was added as a third stellar attraction, and instead of local soloists, a sterling quartet, Edith Chapman-Goold, soprano; Florence Herson, contralto; George Rasely, tenor, and Earl Cartwright, baritone, sang the solo parts in the "Tales of Old Japan," which opened the festival on the evening of May 21.

The cantata was well given by the chorus, and the splendid solos of Mrs. Chapman-Goold and Mr. Cartwright were heartily appreciated by the audience.

Following the cantata, Alice Nielsen, the renowned operatic soprano, was heard in the Arditto waltz song, "Il Bacio," and warmly applauded. She later appeared in a delightful group of songs, which so pleased her audience that she was

From left to right: Dr. Rambaud; Walter Kiesewetter, accompanist; Mme. Gerville-Reache and son; George E. Webster, president of Fitchburg Festival Association; Charles H. Lyons, honorary president; Maude Klotz.



group of songs that further enhanced the impression she had made, and brought her an enthusiastic outburst of applause.

### Friday Evening, May 22.

In the closing performance of the festival, Mme. Gerville-Reache was well supported by Earl Cartwright, baritone; Dan Beddoe, tenor; Willard Flint, basso; the Keene Chorus Club, and the Boston Opera House Orchestra, in a brilliant performance of "Samson and Delilah."

The contralto was in splendid voice, and as it is her favorite and possibly most effective role, she sang it with such authority and dramatic intensity that her audience was held spellbound during the entire performance.

The popularity of the Keene festivals may be judged from the fact that a season ticket was sold for every seat in the big City Hall, where the performances are held.

N. A.

### Kreidler in Buffalo.

Louis Kreidler, whose artistic versatility and splendid baritone voice have brought him, in the past two seasons, into perhaps as much prominence in the operatic world as any other young singer today possesses, was granted another complete success on the evening of May 8, when he appeared as the High Priest in Saint-Saëns' "Samson and Delilah," at the Buffalo May festival.

In the strictest sense of the term Kreidler can be called a genuine American artist, since he gained all his training in this country and likewise won all his laurels right here at home, chiefly at the Metropolitan Opera House, and as the principal baritone at the Century Opera House during the past season. Mr. Kreidler is to be highly complimented upon the rapid strides he has made in the American musical world and for his general artistic worth. His art is strongly of the progressive and assertive style; it represents the fruitfulness of hard and conscientious study and is fittingly combined with a keen American endowment of unretarded energy and healthy mentality.

Herewith produced are a few of the Buffalo press comments on his festival appearance in that city:

Mr. Kreidler gave the role of the High Priest of Dagon in a convincing and artistic manner. — Buffalo Evening News, May 9, 1914.

Louis Kreidler's superb baritone voice and commanding presence enhanced the role of the High Priest, and his aria, "Our Disaster You Know," in the second act, was one of the finest bits in the opera. Indeed his work through the entire performance lent added luster. — Buffalo Courier, May 9, 1914.

Louis Kreidler, leading baritone of the Century Opera Company, has a voice well suited to the declamatory style required by his part as High Priest of Dagon. He delivered his lines with convincing force. — Buffalo Evening Times, May 9, 1914.

Mr. Kreidler as the High Priest of Dagon sang with authority and fervor. — Buffalo Express, May 9. (Advertisement.)

### Acting a Poem.

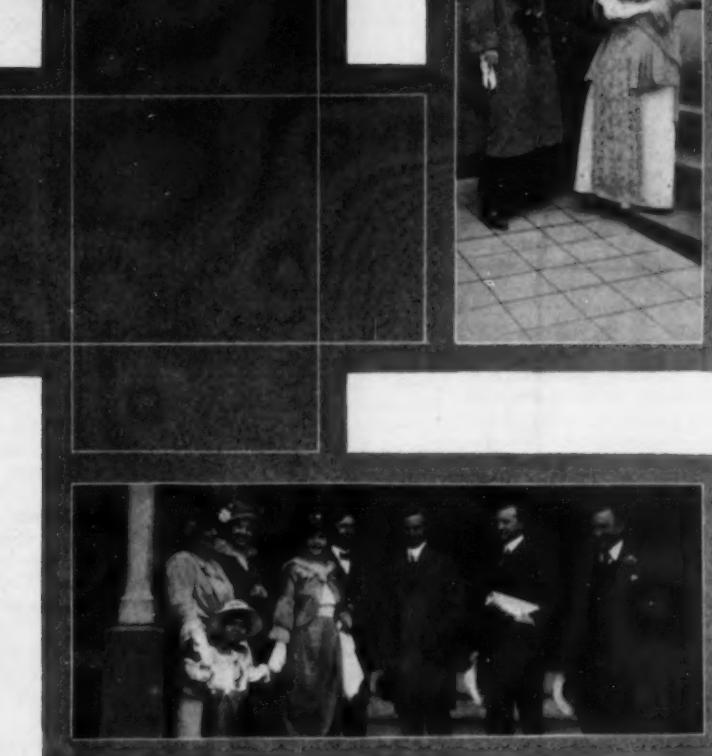
Stranger (after being ruthlessly butchered by rural barber for five minutes)—Are you interested in poetry?

Barber (astonished)—No, sir.

Stranger—Indeed! I thought that you might be trying to give me an imitation of the "Man with the Hoe." — New York Globe.



Master Rambaud, son of Mme. Gerville-Reache.



From left to right: Mme. Gerville-Reache and son; Maude Klotz; Alice Nielsen; Nelson P. Coffin, conductor of festival; Charles Wagner; Dexter Richardson; Earl Cartwright.

obliged to respond to repeated encores, of which "The Last Rose of Summer" was possibly the most charming, though she probably received the greatest applause when she turned her back on the audience (a la John McCormack) and sang a verse of "Comin' Thro' the Rye" to the chorus.

The evening closed with the "Inflammatus" from the "Stabat Mater," sung with stirring effect by Miss Nielsen and chorus, to orchestral accompaniment.

### Friday Afternoon, May 22.

An orchestral matinee featuring Miss Klotz as soloist formed the afternoon program.

Mr. Eaton conducted throughout and Miss Klotz sang again the charming "Louise" aria. Splendidly supported by the effective accompaniment given her by Mr. Eaton and his men, Miss Klotz sang as if inspired and it is doubtful if any of those who heard her will forget her beautiful voice and superb singing. After repeated recalls she responded with an encore, and later in the program gave a

# LEIPSIC IS HOLDING A FINE EXPOSITION.

Part of It Consists of Manuscripts and Letters of Famous Composers—Why Leipsic Is Interesting for Tourists—A Musical Dome.

Leipsic, May 14, 1914.

Leipsic's International Exposition for the Book Trades and Graphic Art was formally opened May 6, to continue until the end of October. The European music publishers, of whom some twenty-five important firms have their home in this city, have combined to make a very interesting exhibit, and they have looked to the practical side by arranging one large retail store at the centre of their exhibition. Musical instruments are shown by hardly more than a half dozen makers, yet an agreeable little concert hall, seating upward of a hundred persons, adjoins the music publishers' show, and there are to be frequent recitals by local and visiting artists. The publishers display many of their more important editions, and most of them add keen interest by showing some of the original manuscripts that have come to their presses. Thus one finds manuscripts and business correspondence of Mozart, Haydn, Beethoven, Cherubini, Spontini, Spohr, Weber, Chopin, Schumann, Mendelssohn, Brahms, Wagner and practically all the important composers of the century and a half since the beginning by Breitkopf & Härtel.

There are concert programs and opera casts of works given by famous personages. There is a small reading room where all musical periodicals are on file, and it is only a few steps away that the United States Congressional Library has new and important catalogues of musical works. The Washington Library of Congress is here represented by Ernest Kletsch, who has already succeeded in getting into very good order the extensive exhibit on traveling and provincial libraries.

At a first visit to the exposition one becomes aware of the great wealth of material in the show of graphic art. There are vast rooms of magnificent etchings, drawings and prints from Germany, England, France, Russia, China and practically every European state, though as yet America is not here represented, or if represented, then not yet classified. Going further about the grounds, there are particularly interesting historical specimens of the first stages of lithography, there are many rooms of modern photography, bookbinding, cataloguing and printing. Very great interest attaches to a large old paper mill which was established two or three centuries ago, and is reset on the Leipsic grounds, to run by a waterwheel and turn out paper before the eyes of the visitors.

A special building called "Das Haus der Frau" is devoted to art and useful creations of women, and here there is again a large separate room for displaying the musical works of women composers. Many interesting manuscripts and printed volumes of concert and opera literature are here assembled by the chairman, Henriette Eulenburg, wife of the music publisher and manager, Ernst Eulenburg. As with every exposition in Germany, there is ample provision for food, refreshment and amusement, and a part of the grounds is set out especially as an amusement park. The daily admission fee is one mark, or but a half mark for the evening hours, and a season ticket for the entire exposition costs but twelve marks, or slightly less than three dollars.

#### LEIPSIC FOR TOURISTS.

European tourists who have never visited Leipsic may find the present season a most favorable one. The exposition grounds are within a couple of hundred yards from the great battle monument, which was dedicated last October. Then the Leipsic city opera continues until about

July 15 and has vacation only to about the middle of August, after which the repertoire will resume with five or six operas per week. Those who are specializing in art study may find the Leipsic permanent municipal gallery a very valuable one. Though it has no Velasquez, no Rubens, but two small Rembrandts, one doubtful Murillo, and no representation at all for various important masters of all schools, the gallery is possessor of a valuable canvas by Jan van Eyck, a great room of Anton Graffs, some particularly fine Cranachs, a very fine room of Lenbachs, a strong collection of both sculptures and paintings by Max Klinger, Constantin Meunier, Franz Stuck (now including his great "Crucifixion"), two valuable Böcklins, a liberal representation of old Dutch masters, and notably fine single specimens of modern and standard works by such as Thoma, Leibl ("Die Spinnerin"), Hodler, Zuloaga, Trübner, Liebermann, Menzel, Calame, Troyon, the famous De la Roche portrait of Napoleon, the Tischbein portrait of Schiller and the same artist's family, a large Tintoretto.



A BALCONY PARTY.

From left to right, standing: the distinguished Swiss artist, Baumann; Rudolph Ganz, Mrs. Carl Alves, Elsa Alves; seated: Mrs. Ganz and Mr. Baumann's little son.

an alleged Michael Angelo, and finally, Crespi's very beautiful "Schlaf der Amoretten," which the art historian, Bode, presented this gallery a couple of years ago.

The Cranachs and Anton Graffs have especial local significance, because they represent Leipsic's own citizens, and the Cranachs were chiefly painted for the Nicolai Kirche and the city library. Specialists in ethnology may find many days of interesting work viewing the great Grassi Museum für Völkerkunde, where every continental and oceanic race is interestingly represented, while Saxony sets up a great museum's pace in presenting a perfect "home grown" mammoth, found in 1908 at Borna, about twenty miles south of Leipsic.

This Grassi Museum has still vast wealth of material for which it has no room in its own regular exposition rooms. The museum has therefore arranged a most interesting exhibit at the Book Trades and Graphic Art Exposition, where they have specialized in originals and interpretations of North American Indian picture signs, old Scandinavian runic script, and the southern French cave drawings of some twenty thousand years ago. The summer vacation at Leipsic Conservatory of Music is only for the months of August and September. But the office is always open, and those who would like to visit the building or inquire as to terms of instruction may do so at any time.

#### LEIPSIC SINGER IN BERLIN.

The Leipsic correspondent of the MUSICAL COURIER was in Berlin for the Tonkünstler Verein's evening of compositions by Rudolph Ganz. The popular pianist-composer had never written a chamber music work, therefore the concert began with the Berliner, Paul Ertel's old style suite, op. 28, for violin and piano. Ganz was pianist and accompanist for the entire program. He played a solo group of his own works and the accompaniments to fifteen of his songs and duets given by soprano Elsa Alves, of Leipsic; tenor Paul Petri, of Berlin, and contralto Gertrud Land, who has just been engaged for the Dessau court opera.

Ertel's attempt to compose in old style was a success as to the manner of writing, yet he failed to find real music to fill these old forms, and the suite finally seemed a weak composition.

The list of Ganz works particularly showed each song a pronounced character figure, and each was notably well adapted to effective delivery of the text. So did Miss Alves and Petri present every song in highest possible realization of the elocutionary value of the poems. It was hardly possible to say which of these gifted artists had the more power for vivid and characterful declamation. Miss

Alves' voice keeps coming to added color and volume. Petri's voice is one of the most brilliant lyric attributes, and now that he uses it as tenor instead of the baritone of his previous operatic career, it is hardly possible to suspect that it could have been considered baritone. Fräulein Land's voice is a rich contralto which she continues to train, since she is aware that it is not entirely well poised. But she has talent and should enjoy a good career at Dessau under the distinguished conductor, Franz Mikorey.

Of the Ganz compositions, the highest inspirational value of the evening was with the duet, "Ich hab' in kalten Wintertagen." There were fine melodic qualities in the "Bitte," "Nachtgesang," "Ammersee" and "Vordämmerung." Much more pronounced as character pictures were "In verschwiegener Nacht," "Tanzlied," "Fröhliche Botschaft" and "Trinklied." The soprano and contralto duet, "Gruss der Sonne," which closed the concert, is a very difficult but very delightful work in spirit of an older time. The public showed most cordial enthusiasm for every song, and Petri had to repeat the vivid and powerful "Tanzlied."

#### MORE OPERA AND PAINTING.

The young American composer, Israel Amter, of Denver, is soon to return home after eleven years spent in Leipsic. His wife, Sadie Van Veen Amter, a native of New York, is a gifted and accomplished painter in oil, and she has made some valuable drawings. Mr. Amter has completed the score of a two-act opera, "Catherine," on his own English and German text. The subject is not associated with Catherine of Russia and it has no historical basis. The composer has only taken a dramatic color from twelfth century life in England. From parts of piano scores which he recently played for friends it was seen that his music has great melodic and rhythmic vitality and an ever varied harmonic life.

The score to "Catherine" has been examined by various distinguished musicians, who have written letters of cordial appreciation for the talent and acquired skill that the score represents. Mrs. Amter's painting shows energy of conception, clear drawing and agreeable color schemes in a fully modern technic. She is having luck in portraiture. The distinguished tenor, Jacques Urlus, of the Leipsic and the Metropolitan operas, has recently bought her portrait of his young son. As an adopted daughter of the West, Mrs. Amter has created an interesting "Indian Girl" picture, though she only had a German-French friend for model. The artist spent two years at the Leipsic Kunsthakademie, but for the last five years she has worked alone.

#### A MUSICAL DOME.

When the builders of Leipsic's great battle monument were making the massive and imposing dome which crowns the monument, they were unaware that they were creating a concert hall of magic acoustic charm. Upon completion of the dome some musicians happened to learn of the wonderful natural conditions, and since then every important chorus of the city has repeatedly given concerts there, and there are now regularly at least three of these concerts each week. The earnings go to the Deutscher Patriotenbund. The concerts are given at six o'clock afternoons, and take but thirty or forty minutes. A concert given by the Neuer Männergesangverein, under the highly gifted Max Ludwig, had Palestrina's "O bone Jesu," "Das Leid der Herrn," in setting by Trautmann, the Grell eight voice "Graduate," and an Easter song of 1691, in setting by Hans Sitt.

EUGENE E. SIMPSON.

#### Van Yorx Studios to Remain Open.

The vocal studios of Theodore van Yorx, 21 West Thirty-eighth street, New York, will remain open all summer, which will afford an unusual opportunity for out-of-town singers and teachers to take advantage of working with one with twenty years of professional and teaching experience. The students of the Van Yorx studios have been in demand for church, concert and opera, and invariably have given a good account of themselves.

Blanche Heyward, soprano, has been engaged at the First Baptist Church, New York, and began her duties on May 1. She has also been engaged by the Jewish Temple, Southern Boulevard. Dicie Howell, soprano, has been engaged for the year beginning May 1, as soloist of the Mount Morris Baptist Church. Roy W. Steele, tenor, sang in the "Rose Maiden" at Johnstown, Pa., May 21; the "Creation," at Youngstown, Pa., May 22; Children's Festival, Pittsburgh, Pa., May 23, and the Hippodrome concert, Cleveland, Ohio, May 24. Mr. Steele also sang in the "Triumph of David," at Brooklyn, May 17.

Blanche Heyward gave a recital at Cleveland, Ohio, May 20, and appeared as soloist at the Ashtabula festival, May 21.

(Advertisement.)

"Why don't you join our band of welfare workers?"

"What do you do?"

"Teach poor girls various things."

"I'd be willing to teach a class of poor girls to tango."—Kansas City Journal.

#### FIRST AMERICAN APPEARANCE

### BARONESS SIGNE VON RAPPE SOPRANO

Prima Donna, Vienna and Stockholm Operas. Principal Soloist 6th QUADRENNIAL MUSIC FESTIVAL OF THE AMERICAN UNION OF SWEDISH SINGERS, MINNEAPOLIS, JUNE 8-9, 1914. The Baroneess has arrived for this event and will sail immediately at its close. Will return for her.

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PANORAMIC VIEW OF PANAMA-PACIFIC EXPOSITION BUILDINGS AS THEY APPEAR AT THE PRESENT TIME.

## PANAMA-PACIFIC EXPOSITION MOVING TOWARD COMPLETION.

### Panoramic View of the Progress Being Made at the Big Fair to Be Held Next Year in San Francisco.

The progress of the Panama-Pacific International Exposition at San Francisco, from a structural standpoint, is shown in the accompanying reproduction of a panoramic photograph taken on April 18. At that time the Palace of Machinery—on the extreme right—was completed, and nine of the eleven palaces were partly completed. On May 27 the entire main group of eight palaces and the Palace of Machinery were declared complete and were accepted by the Division of Works from the contractors.

The Palace of Horticulture, which may be seen to the left of the picture, is now about 95 per cent. complete, and the Palace of Fine Arts, the steel frame of which is shown on the extreme left, is about 85 per cent. complete. Both of these structures will be finished within thirty days.

### Albert Schott's Critics.

It is interesting to note with what unanimity the German critics praise Albert Schott (nephew of the great Anton Schott), who is to make an American concert tour next season. Some of the newspaper opinions regarding the Schott appearances in opera are as follows:

In "Stradella" Albert Schott scored the success of the evening. In singing and acting the artist displayed a very original conception. His delivery of the "Ave Maria" was unexcelled and his vocal gifts came to their fullest flowering. The artist is extremely popular here, and justly so. In consequence, he was rewarded with a tremendous ovation, which was as sincere as it was deserved.—Mannheimer Zeitung.

Raoul was represented by a very worthy impersonator, Albert Schott, whose vocal brilliancy again shone in its fullest estate. He has a powerful and accurate voice, his intonation and diction cannot be improved upon, and he possesses all the finer graces of song and interpretation. His pianissimos are of flutelike softness, and at the same time the high tones are clarionlike and penetrating. His intonation is at all times faultless. His high registers are astonishing. Both by reason of his singing and his intense acting, the love scene with Valentine resulted in a triumph.—Magdeburg Anzeiger.

We made renewed acquaintance with Albert Schott in "Trovatore." Again he revealed himself as an artist of the highest rank, blessed with a vocal organ of lyrical quality as well as beautiful expressiveness and brilliant range. He was recalled again and again and overwhelmed with applause and floral tributes. His phrasing and his delivery aroused the greatest possible admiration among the connoisseurs.—Charlottenburg Post.

With extreme pleasure we greeted the remarkable performance of Albert Schott in "Fra Diavolo." The role gave him plenty of opportunity to show himself as the Marquis as well as the exotic robber chieftain. He was unusually elegant in his bearing and characterized the role with extreme detail and virtuosity. His rousing tenor voice stirred the audience to tremendous enthusiasm and was of especial effectiveness in the second and third acts. In the second act he interpolated the "Sea Gull," and proved that in the realm of dramatic song he is as great as he is in the representation of music which requires soulfulness and tenderness. He received a large laurel wreath amidst the demonstrative plaudits of the public.—Stettiner General Anzeiger.

Albert Schott, as Lohengrin, was worthy of all admiration. His tones reach the heart. They are full of tenderness and feeling. He captured his hearers in the opening scene with his expressive and noble bearing, his eloquent singing, his intelligent declamation, his intense concentration, and the unified effect of his singing and acting are irresistible. He possesses tremendous temperament and at the same time knows how to exercise artistic judgment and restraint. From beginning to end the Schott conception of the

panorama affords a good idea of the magnificence of the surrounding scenic features. In the background may be seen part of the two and a half mile water front of the exposition, with the hills of Marin County on the opposite shore, and the islands, crowned by evergreen peaks, scattered about San Francisco Bay.

The narrow passageway of water or, the left is the channel leading to the Golden Gate Straits, the entrance to San Francisco harbor.

Exhibits are now being installed in the various palaces and within a few months the exposition will be entirely ready for the opening, although the scheduled date is not until February 20, 1915. The above photograph is an excellent one and shows the buildings to splendid advantage.

Lohengrin character is plastic, logical and authoritative. The audience was deeply affected and applauded the artist to the echo.—Magdeburg Anzeiger. (Advertisement.)

### Mme. Metzger Sings to Over 6,000 People.

Otilie Metzger, in addition to her exacting work at the Hamburg Opera (where she recently sung four roles in five days), found time to go to Mannheim last week, where



OTILIE METZGER AND  
HER SISTER, SOPRANO OF  
THE CHARLOTTENBURGER  
OPERA HOUSE.

she was the star at the festival there, singing to over 6,000 people, including the Grand Duke of Baden.

Mme. Metzger is greatly in demand for festivals, but her operatic work prevents her from accepting many such engagements.

### Virgil Piano Conservatory Notes.

On Thursday evening, May 21, the pupils of John H. Stephan, of the Virgil Piano Conservatory, New York, gave a recital representative of the high standard of this school. While some of the players, who have been with the Virgil Piano Conservatory but one year, lacked the finish that comes only with years of work, it was obvious that they had all made unusual progress.

Sidney Parham opened with the first movement of Beethoven's "Pathétique" sonata. Her command of chord legato enabled her to present the introduction of the sonata in broad, sweeping lines, producing an imposing architectural effect. The main body of the work was effectively and artistically rendered.

Eula Tyler followed with the D flat Chopin prelude and a mazurka by Pessard. In the former her tone and musical feeling were displayed to advantage; in the latter she revealed much technical resource.

Elizabeth Wisner successfully interpreted "Sunday Morning," by Bendel, with its peaceful, Sabbath day spirit of repose. The "Waltz Caprice," by Jackson, contrasted well with this number.

Lillian Fletcher did full justice to the rich intervals and melodic outline of the Chopin F sharp nocturne. She was especially good in the light chromatic and episodical runs that characterize this work.

Katherine Sidebotham presented "Drifting," by Friml, with splendid tonal color and descriptive effect. She did well also in the "Staccato Caprice."

Helen Irish was most effective in the Chopin waltz in E minor. Her grasp was admirable, her conception of the work brought out its brilliancy.

Sidney Parham appeared again in the C sharp minor nocturne by Chopin. Her real depth of musical understanding and capacity for dramatic contrast were delightful to witness. Her rendering of the Liszt "Cantique d'Amour" was also full of meaning.

Bertha Henry gave two numbers by MacDowell, and the "Butterfly Etude," by Chopin. While the former were well played, she was particularly successful with the "Etude" in winning the applause of her hearers. This was due to the smoothness of melodic outline and the manner in which she brought out the graceful rhythm of this piece.

Mrs. G. M. Beckley, in the Rachmaninoff "Prelude," kept her tones clear and sonorous and the lighter accompanying chords clear and well subordinated to the principal theme.

Edna Lee Pickett played the Liszt "Liebestraum" in a most acceptable manner. She kept the melody rich and singing, everywhere her ability to bring out the good tonal beauty was obvious to all. Few concert artists have better appreciation of this quality than she. Her playing of the Rubinstein "Etude" was equally successful. She is to be congratulated upon her technic sympathetic interpretation and finished musicianship.

Mrs. A. M. Virgil is now on an extended tour through Pennsylvania, Ohio and the West. Reports from the various cities visited, unanimously state the work of her young players to be remarkably brilliant. Amazement has been expressed at the efficiency of her methods illustrated with short lectures by Mrs. Virgil, and technical exercises performed by the students.

### S. Costantino Yon to Europe.

S. Costantino Yon, the well known New York vocal teacher and pianist, will sail for Europe on the steamship *Saxonia* June 11.

Mr. Yon has just completed a very successful season and intends taking a complete rest during the summer months.

### American Tour

### WHOLE SEASON 1914-15

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# MRS. KING CLARK

Mezzo  
Soprano

**The Young Generation.**

(Continued from page 9.)

serve and an influence which is retrogressive. In such cases the revolt of the advanced public is thoroughly justified, and it is at least unfortunate that the weight of opinion goes the other way. The difference lies in the generally held view about certain popular works that their condemnation is deserved not for being "old fashioned," but for falsity of sentiment or vulgarity. The repetition of such continues a tradition acquired in the first instance from a judgment just as faulty now as originally.

There are certainly a few works, especially in the opera repertoire, which one would gladly have shelved for a time if not permanently. Indeed, one feels that if they were so laid on one side they would soon be forgotten altogether. So much so, in fact, that it is surely largely a sort of custom or habit which keeps them alive more than anything else. Continuity of performance is, of course, due to the continued public support, but that in turn is based upon an unreasoned opinion. People do not stop to consider such works in relation to any questions of artistic propriety or taste—they simply follow precedent; and the mere fact of their still being in the repertoire is taken to mean that they are still worth hearing. And the young generation follow suit, and thus the trouble is perpetuated. However, on the whole, at any rate in England, we do not suffer in this way excessively, and, although music of the kind has a bad effect in preventing better things from taking their rightful place, the net result is far less unfortunate than if there were signs that the public taste was beginning to be vitiated by the present day age of technical experimenting.

**Best Known Tune.**

There cannot be the least doubt that the most famous song in the world, known in the most lands and by the most varied nations, is that which has for its first line "Malbrough s'en va-t-en guerre," or in English, "Marlborough goes away to the war." You have yourself unknowingly acknowledged many a time, when you have sung its refrain, "For he's a jolly good fellow," or "We won't go home till morning." It is sung by Arabs in the Sahara, by wild Turks on Asiatic steppes, by Britons in every clime, by vivacious Frenchmen on every continent, by Hindus swarming on "India's coral strand," by trappers on the bleak icy plains of Labrador. The crusaders, when they returned from their wars in the thirteenth century, brought back with them to France a tune which they had learned afar. They sang it and hummed it as they marched, till it caught the nation's fancy, and became at last one of the songs of France, whence it soon crossed the channel and delighted the English. Where the crusaders actually got the song is a matter of much doubt. But, as the Arabs of Palestine knew the song well and were often heard singing it by Chateaubriand and others, it is not improbable that the crusaders actually learned it from their enemies. This theory is disputed, however, by

some authorities, who suggest that the air comes from the period when Louis XV sat on the throne of France.—Newark, N. J., Star.

**Vera Kaplan-Aronson's Engagements.**

Royal Kapellmeister, Max Kaden, of the Prince Plessische Orchestra, has engaged the Russian concert pianist, Vera Kaplan-Aronson, of Berlin, as soloist for the second of his series of symphony concerts at Bad Salzbrunn, June 24. The program is to be devoted to Beethoven, and Vera Kaplan-Aronson will perform on this occasion the "Emperor" concerto, the interpretation of which earned for her the golden medal four years ago on graduating from the Imperial Russian Conservatory at St. Petersburg. The pianist will also be heard in a group of Beethoven solos. This engagement is the result of Vera Kaplan's remark-



VERA KAPLUN-ARONSON.

able success with the same orchestra last winter at Waldenburg, when she played the second concerto of Chopin and Saint-Saëns.

The Philharmonic Society of Mayence has also engaged Vera Kaplan-Aronson for its first orchestral concert in November, on which occasion the pianist will perform the Saint-Saëns concerto in G minor and a group of solos by Chopin and Liszt. Further engagements will be announced shortly.

**Marie Kaiser's Tour.**

Marie Kaiser, the popular young soprano, has just returned from a tour, including the festival at Tiffin, Ohio, where she sang in the "Redemption"; Kansas City, Emporia, Fort Scott, Iola, Coffeyville and Hagerstown, Md., where she sang in "King Olaf."

Miss Kaiser's success resulted in so many reengagements that another Western tour is now being arranged for October.

On July 1 she is to sail for a three months' stay in Europe.

The local press of the various places in which she appeared praise Miss Kaiser as follows:

Miss Kaiser has a rich, full soprano voice, wide range and shows excellent training. The program last night was well selected and her interpretation was most gratifying.—Coffeyville Daily Sun, May 12, 1914.

The Opera House was packed to hear Miss Kaiser. When she appeared last night she was given an ovation seldom accorded to any visiting artist.—Fort Scott Republican, May 9, 1914.

Miss Kaiser was afforded excellent opportunity to display an exquisite voice, artistic comprehension and dramatic skill with which she is blessed to so large a degree. She is admirably suited in voice and style to the soprano part in "King Olaf."—Hagerstown Herald, May 16, 1914.

**"REDEMPTION."**

Miss Kaiser is a soprano of charming appearance and delightful to hear. The manner in which she took the high C was a pleasing revelation and entirely devoid of that agonizing squeak so frequently heard in the extreme high tones.—Tiffin Daily Advertiser, April 29, 1914.

In the recitative and aria from "L'Enfant Prodigue," Miss Kaiser sang with great power and clearness of tone. Her manner throughout was charming and contributed much to the effectiveness of her wonderful singing.—Tiffin Daily Tribune, April 30, 1914.

Miss Kaiser has developed a rich soprano voice of robust quality, and together with a fine personality made an unusually good impression.—Kansas City Times. (Advertisement.)

**Sheffield Engaged for Louisville.**

George Sheffield, the young American tenor, has been engaged as one of the soloists at the Thirty-fourth Bundes Saengerfest, to be held in Louisville, June 24, 25 and 26. Mr. Sheffield will sing the tenor role in the performance of Gade's "Crusaders," the other parts being sung by Christine Miller and Clarence Whitehill.

**Francis Rogers at Bar Harbor.**

Francis Rogers has been engaged to open, on Saturday, August 1, the series of concerts to be given in the Hall of Arts, Bar Harbor, Maine, during August and September.

**Flonzaley Quartet's Appearances.**

The Flonzaley Quartet sailed for Europe last Saturday, on the S. S. Olympic. Messrs. Ara and Betti will go directly to London, where they will spend a week or more, while Messrs. Pochon and d'Archambeau will go to Paris, the four meeting next month in Lausanne, Switzerland, for their regular period of summer rehearsal. The Flonzaley Quartet's past season in America has been the most successful in the organization's history. The list of engagements filled affords an idea of the extent of the quartet's activities:

November	1—Waterbury, Conn. 19—Flushing, N. Y. 21—Clarksburg, W. Va. 24—Chicago, Ill. 25—St. Paul, Minn. 26—Rockford, Ill. 28—Indianapolis, Ind.
December	1—New York. 2—New London, Conn. 4—Boston, Mass. 5—Cambridge, Mass. 7—Brooklyn, N. Y. 9—Wheeling, W. Va. 11—Rochester, N. Y. 12—Syracuse, N. Y. 13—Williamstown, Mass.
January	14 to January 4—Private appearances for E. J. de Copet, of New York. 6—Dayton, Ohio. 7—Toledo, Ohio. 8—Port Huron, Mich. 9—Grand Rapids, Mich. 10—Toronto, Canada. 12—Detroit, Mich. 13—Cleveland, Ohio. 14—Buffalo, N. Y. 16—Pittsburgh, Pa. 18—Chicago, Ill. 19—Parsons, Kan. 20—Kansas City, Mo. 21—Columbia, Mo. 23—Topeka, Kan. 26—New York. 27—Lawrence, Mass. 28—Boston, Mass. 29—Boston, Mass. 30—Baltimore, Md. 31—Washington, D. C.
February	1—Brooklyn, N. Y. 2 to 16—Private appearances for E. J. de Copet, of New York. 17—Cincinnati, Ohio. 19—Chicago, Ill. 20—Columbus, Ohio. 22—Chicago, Ill. 23—Urbana, Ill. 26—Houston, Texas. 27—Galveston, Texas. 28—Birmingham, Ala. 4—New Orleans, La. 8—Brooklyn, N. Y. 9—New York. 10—Providence, R. I. 12—Boston, Mass. 14—Washington, D. C. 16 to April 5—Private appearances for E. J. de Copet, of New York. 6—Philadelphia, Pa. 7—Cincinnati, Ohio. 8—Godfrey, Ill. 13—Omaha, Neb. 14—Colorado Springs, Colo. 20—Portland, Ore. 23—Vancouver, B. C. 24—Seattle, Wash. 25—Tacoma, Wash. 27—Portland, Ore. 30—Berkeley, Cal. 1—Sacramento, Cal. 2—Palo Alto, Cal. 4—Pasadena, Cal. 7—San Diego, Cal. 9—Los Angeles, Cal. 10—San Francisco, Cal. 12—Berkeley, Cal. 13—Fresno, Cal. 14—San Francisco, Cal. 15—Oakland, Cal. 17—San Francisco, Cal. 23—Aurora, N. Y.
March	
April	
May	

**St. Louis' Local Orchestra Club.**

For its second concert this season, the St. Louis Orchestra Club, Frank Geck's director, gave the following program, Thursday evening, May 21, at the Central High School auditorium, St. Louis, Mo.; Symphony in E minor, op. 95, "New World," Dvorák; harp solo (selected), Ida Belledonne; "Herzwunden," "Letzter Frühling," Grieg, for string orchestra; song group—"Farewell, Ye Mountains," Tchaikovsky, "Where Blossoms Grow," Gertrude Sans Souci, "Romance," Claude Debussy, "Will o' the Wisp," Spross, Virginia B. Yeakle; orchestra suite No. 1 from "Carmen," Bizet.

About eighty amateur musicians comprise this organization, which meets each year for regular rehearsals and provides programs for two high class concerts.

To Mr. Geck, who has been styled a "natural leader," the credit is given for the success of the organization. He has been aptly referred to as "a musician of brains and experience."

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**Werrenrath Liked Far and Near.**

Reinald Werrenrath's engagements during the past month were so widely scattered that considerable travel was necessary, and his adaptability has been shown in his achievement of success before audiences differing as greatly in their personality and trend of thought as the various sections of the country differ from each other.

After recitals in New Orleans and in some cities in Texas he went to Duncan, Okla., for a short visit with the parents of Mrs. Werrenrath; after this he went to St. Louis for a concert with the Morning Choral Club of that city. Two days later Mr. Werrenrath sang in Charleston, W. Va., where his appearances have been important events for several seasons. He returned to New York for a private concert at the Waldorf-Astoria and another at the Hotel Astor, and in the same week sang twice at Geneva, N. Y. A few days afterward he sang on two occasions at the Central New York Music Festival at Syracuse.

Mr. Werrenrath's work throughout was crowned with success and appreciation, and the following quotations will show the views of some newspaper critics in the South:

The principal soloist was Reinald Werrenrath, of New York, who proved himself a singer of an exceedingly refined school. His voice, a bass-baritone, of rich, fluent quality, of sufficient power and of good range, is controlled with a high degree of art. Mr. Werrenrath is always satisfactory in his interpretations, because he invests them with a certain spontaneity which conceals the serious work underlying them. His diction is excellent. He sang the group of German songs with fine tone and rare intelligence, especially the "O wusst ich doch den Weg zurück," of Brahms, and "Licht," by Sinding. So well did he sing "Night" and "The Curtain's Drawn," by Dr. Ferrata, that he was forced to repeat it. Mr. Werrenrath was quite as successful in his lighter English songs, as in the more serious German selections, and in the Bruch cantata, "Frithjof at His Father's Tomb."—New Orleans Item.

The artist selected this year was Reinald Werrenrath, a splendid looking and finely talented young baritone, whose voice and art are properly balanced so that they combine into one of the best equipped oratorio singers it has been New Orleans' pleasure to hear. Mr. Werrenrath's most important work of the soiree was the leading part in Max Bruch's beautiful choral for women's voices and baritone solo, "Frithjof at His Father's Tomb."

Mr. Werrenrath's independent work consisted of two suites of songs, one of German classics and the other of songs in English of a decidedly lighter vein, some of them perhaps over sentimental, but of whose popularity the great applause left no possible doubt.—New Orleans Times-Democrat and Picayune.

The soloist made his first appearance in St. Louis and the impression he left most likely will gain for him other engagements.

He possesses a clear high baritone voice of good manly quality, sings gracefully, pronounces his words, German and English, distinctly and naturally and without affectation, phrases with musicianly intelligence and comports himself with becoming dignity.—St. Louis Republic.

The club presented Reinald Werrenrath, baritone, as soloist. The young man has an agreeable voice, of size and compass sufficient for all practical purposes.

Mr. Werrenrath's singing shows intelligent thought, considerable taste and a conscientious effort to make intelligible every word uttered. Mr. Werrenrath makes superfluous the programing of the words of songs. He has solved the problem of pronouncing distinctly every syllable, without destroying the musical value of a phrase.—St. Louis Times.

That Reinald Werrenrath possesses one of the most magnificent baritone voices Charleston has ever heard is the verdict of those who heard him sing yesterday.

His voice has unusual sweetness, and its fine range was remarked when he sang his initial number, "O wusst ich doch," by Brahms.

His "Little Gray Home in the West," by Lohr, completely won his hearers.

The program offered by Mr. Werrenrath was a varied one, of classics and ballads, and was sung with a fine musicianship that won the heartiest applause for each number.

The singer has had great distinction and honors in the musical world of New York and Boston recently, and those assembled at the Plaza on Sunday were very conscious of the great privilege given to Charleston in the appearance of so great an artist.—Charleston Daily Mail

For the second time the Charleston music loving public has been treated to a most delightful concert by the great baritone, Reinald

Werrenrath. Mr. Werrenrath is a son and pupil of the great teacher, Werrenrath. He is a young man of fine physique, a most magnetic and charming personality; he is original and eminently artistic; perfect breath control adds an additional charm to his work; he fully demonstrates that he is endowed with every gift essential to a singer's success, and in his work shows the technical abilities of a finished singer and a display of voice control and facility which are charming. His work was one of unfailing beauty throughout. . . . From the moment he stepped on the stage and spoke those first kindly words in explanation of his song, that audience was his "to have and to hold."—Charleston Gazette. (Advertisement.)

**Coast to Coast Tour Again for Zoellners.**

Gratifying success has attended the long tour of the Zoellner String Quartet this season—tour which has extended from coast to coast, and from Massachusetts to the Gulf. Great interest has been shown in their particular form of music—string quartet—not only in the more acknowledged musical centers, but also in those not so often visited by musicians and musical organizations.

Substantiation of their unquestioned success throughout the entire tour is shown by the fact that already enough



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Left to right: Joseph, Jr., Antoinette, Amandus, Mrs. and Mr. Joseph Zoellner, Sr.

re-engagements have been booked to fill more than half of the new season.

The 1914-15 season of the Zoellners will open in the East and again extend to the Pacific Coast.

Two concerts will be given at Aeolian Hall, New York, and some of the other cities to be visited will include Boston, Buffalo, Chicago, Omaha, Neb.; Des Moines, Ia.; Topeka, Kan.; University of Kansas, Oklahoma City, Columbus, Ohio; Raleigh, N. C.; Nashville, Tenn.; New Orleans, Meridian, Miss.; Wheeling, W. Va.; University of Mississippi; Phenix, Ariz.; Riverside, Los Angeles, San Diego, Fresno, Stockton, Sacramento, Cal.; Pullman, Washington, Salt Lake City, etc., etc.

**Helen Stanley at Cedar Rapids.**

Helen Stanley met with a very flattering reception at her first appearance in Cedar Rapids, Ia., on May 20, when she sang arias from "Madame Butterfly," "Carmen," "Manon Lescaut" and "Herodiade." The following notices from the Cedar Rapids press testify to her success:

Helen Stanley is a beautiful woman with a voice of velvety sweetness, smooth, broad and pure in quality and especially well guided. She possesses histrionic ability and a poise and certainty that is impressive. She sang "One Fine Day," from "Madame Butterfly," the Micaela aria from "Carmen," and the recitative and aria of Lia, from "L'Enfant Prodigue," by Debussy, and an encore a "Manon Lescaut" air, "The Bird Song," from "Pagliacci," and the air of Salome, from Massenet's "Herodiade."—Cedar Rapids Evening Gazette, March 21, 1914.

Helen Stanley conquered Cedar Rapids with her first half a dozen notes.

Helen Stanley was booked for three songs, but she sang six of them, for she too seemed to have been swept away with her audience. Her encore numbers were no little trios, but they were difficult numbers, sometimes more difficult than the song booked on the program. She did not spare herself, and there were no bounds to the pleasures which she conferred upon her hearers. No singer who has been in this city since Gadski has created such an impression. She is a comparatively new star in grand opera. She is an American girl and belongs to the now long list of American women who have placed this country in the forefront among the great singers of the grand opera field. When one looks over the list of the Homers, the Farrars, the Carolina Whites and Helen Stanley, one realizes that it is no longer necessary to look to Europe for a supply of vocalists. These ambitious and accomplished American singers are now eagerly sought for in Europe.—Cedar Rapids Republican, May 21, 1914.

**Musical Fund Society Election.**

Directors of the Musical Fund Society of Philadelphia, Pa., at the meeting held on May 13, elected the following officers: Edward G. McCollin, president; Murray Gibson, vice president; Charles P. Fisher, secretary; George P. Kimball, treasurer; Edward G. McCollin and Harry S. Drinker, Jr., counsellors at law, and Dr. Frederick P. Henry and Dr. Oliver Hopkinson, Jr., physicians to the society.

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Send Me a Dream.....May Dearborn Schwab, New York  
Star Trysts.....Mrs. Frank King Clark, Berlin, Germany  
Star Trysts.....Christine Levin, Lindsborg, Kan.

**Mrs. H. H. A. Beach**

The Year's at the Spring.....Rose Bloch Bauer, New York  
The Year's at the Spring.....Ella Hirschberg, Berlin, Germany  
Ah, Love but a Day.....Ethelynde Smith, Portland, Me.  
Ah, Love but a Day.....Elizabeth N. MacCollin, Sioux City  
Ecstasy.....Wesley Howard, Indianapolis  
Fairy Lullaby.....Elias Blum, Walla Walla, Wash.  
When Soul Is Joined to Soul.....Marie McConnell, New York

**Cena Branscombe**

The Sun Dial.....Marion C. Whitmore, Portland, Me.  
The Morning Wind.....Esther E. Dale, Hadley, Mass.  
The Morning Wind.....Emma Dawdy-Sessions, Tallahassee, Fla.  
The Morning Wind.....Rose Lutiger Gannon, Chicago  
The Morning Wind.....Rose Lutiger Gannon, Aurora, Ill.  
A Lovely Maiden Roaming.....Emma Dawdy-Sessions, De Funiau Springs, Fla.  
A Lovely Maiden Roaming.....Myrtle Phybil-Colby, Los Angeles  
A Lovely Maiden Roaming.....Elizabeth Young, Denver

**G. P. Contanini**

O Mariner, Mariner.....Jane Noria, St. Louis

**G. W. Chadwick**

The Danza.....Hildegard Hoffmann Husa, Brooklyn  
The Danza.....Elias Blum, Walla Walla, Wash.  
Allah.....Louis Giraud, San Jose  
Allah.....Margaret Denelsbeck, Trenton, N. J.  
Before the Dawn.....Adda Bowne, Orange, N. J.  
He Loves Me.....Evelyn Jenks, New York  
O, Let Night Speak of Me.....George Mitchell, Boston

**Mabel W. Daniels**

Daybreak.....Charles Norman Granville, Winsted, Conn.  
Daybreak.....Reinald Werrenrath, Syracuse  
Daybreak.....Ethelynde Smith, Exeter, N. H.  
Daybreak.....Josephine Ripner, New York  
Villa of Dreams.....John B. Miller, Chicago  
The Call of Spring.....Walter A. Diederich, Chicago

**Arthur Foote**

An Irish Folksong.....Katherine Foote, Barre, Vt.  
Roses in Winter.....Wilhelmina W. Calvert, Wakefield, Mass.  
In Picardie.....Mabel Moran, Dayton  
I'm Wearing Awa'.....Edith Bullard, Boston  
O Swallow, Swallow, Flying South!.....Edith Bullard, Cambridge  
A Song of Four Seasons.....Katherine Foote, Barre, Vt.  
Love Me If I Live.....Wesley Howard, Indianapolis

**G. A. Grant-Schaefer**

The Sea.....Christine Miller, Appleton, Wis.  
The Sea.....Agnes H. Harter, Omaha  
The Sea.....Frank M. Dunford, Chicago  
Song of Saul.....Charles E. Lutton, Kewanee, Ill.  
A Garden Romance.....Mabel Moran, Dayton  
The Eagle.....Frank J. Hannon, Erie, Pa.

**Bruno Huhn**

Invictus.....Francis Rogers, Middlebury, Conn.  
Invictus.....T. Morgan Phillips, Brooklyn  
Invictus.....Stanley Baughman, Cincinnati  
Invictus.....Lyman W. Clary, Elyria, Ohio  
Invictus.....Catherine F. Mead, Milwaukee  
Israel.....Robert Rood, Providence

**Margaret R. Lang**

An Irish Love Song.....Catherine Lapeley, Bethlehem, Pa.  
An Irish Love Song.....Florence Bliss, Worcester  
An Irish Mother's Lullaby.....Phyllis Dearborn, Worcester  
Day Is Gone.....Ethelynde Smith, Boston  
Day Is Gone.....Dorothy L. Faunce, Lynn, Mass.  
Somewhere.....Ethelynde Smith, Scranton, Pa.  
Arcadie.....Mildred Smith, Walla Walla, Wash.

**Frank Lynes**

Sweetheart.....Wesley Howard, Indianapolis  
Sweetheart, Sigh No More.....Helen St. John, Springfield, Mo.  
He Was a Prince.....Mrs. Cameron, Indianapolis  
Shadowtown (duet for soprano and alto), Leila Bailey and Vivian Eccles, New York

**G. Marschal-Loepe**

O, Heart, My Heart!.....Eva Emmett Wycoff, Gainesville, Ga.

**W. H. Neidlinger**

Promise.....Elias Blum, Walla Walla, Wash.  
On the Shore.....Uriah S. Richards, Boston  
On the Shore.....Frances Ingram, Hutchinson, Kan.  
My Heart and the Rain.....Mabel Moran, Dayton, Ohio

**Edna Rosalind Park**

A Memory.....Luella Chilson-Ohrman, Kansas City  
A Memory.....Ashley Ropps  
A Memory.....Elias Blum, Walla Walla, Wash.

**Mary Turner Salter**

The Sweet o' the Year.....Emma Dawdy-Sessions, De Funiau Springs, Fla.  
The Sweet o' the Year.....Linda Castro, San Jose  
My Dear.....Emma Dawdy-Sessions, De Funiau Springs, Fla.

**Sebastian B. Schlesinger**

Longing.....Lily Braggiotti, Florence, Italy.  
I Once Had a Sweet Little Doll, Dears.....Lily Braggiotti, Florence, Italy.

Thou'rt Like a Lovely Floweret.....Lily Braggiotti, Florence, Italy.

**Ward-Stephens**

Summer Time.....Florence Hinkle, Chicago  
The Rose's Cup.....John George Harris, New York  
Devotion.....Roma D. Hempstead, New York  
Amid the Roses.....Elsie Nelson, Chicago  
Be Ye In Love with April-tide?.....Russell H. Phares, Trenton, N. J.  
Song of Birds.....Edna F. Arnold, Trenton, N. J.  
Separation.....Myrtle Young, Trenton, N. J.

(Advertisement.)

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## NEW YORK BREVITIES.

Carl M. Roeder's Pupils' Recital—Elizabeth K. Patterson Musicale—Rhode Conducts Choral Society—Lachmund Conservatory—Amy Fay's Surprise Gift—Three Richardson Sisters Sing—Notes.

Carl M. Roeder's studios were again filled by an interested company, Saturday afternoon, May 23, the occasion being another pupils' recital in the series he has been giving this spring. The playing of the eleven young pianists who participated in the program was on the high artistic plane which is always associated with Mr. Roeder's work. Important works by modern and romantic composers made an interesting program, which gave pleasure to the appreciative audience. The players were Dorothy Roeder, Eleanor Anderson, Aurelia Bischoff, Anna Crow, Violet Walter, Ruth Nelson, Marie Wolf, Ethel Muller, Olive Hampton, Adelaide Smith and Ida Gordan.

The final recital, in which a representative program will be given by six selected players, will take place June 6, in the Wanamaker auditorium.

## PATTERSON STUDIO MUSICALE.

Elizabeth Kelso Patterson, teacher of singing, gave her last studio musicale of the season, May 21. The following five pupils sang: Geraldine Holland, Celestine Burchell, Agnes Waters, Mary Eloise Cook, and Estell Leask. Charlotte Moloney, violinist, pupil of Florence Austin, played several solos well. Elizabeth Topping, the pianist,

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played for the school, and had a most enthusiastic reception from pupils and friends.

## NOTES.

Emil Rhode, conductor of the Mendelssohn Choral Society of University Heights, New York, assisted by Mrs. Wm. L. Bowman, soprano; Katherine Reynolds-Cregin, soprano; Katherine Lurch, contralto; H. J. Goodwin, baritone, and Chas. A. McCollough, baritone, gave a concert at the Fordham Club, May 22. The principal work of the evening was the "Erl King's Daughter," a ballad founded on Danish legends for solos, chorus and piano, with music by Gade. This important choral work was well performed. Mrs. Emil Rhode played the difficult piano score with good taste and plentiful technic. Three songs by Conductor Rhode were sung by the soprano as follows: "O Never Heed the Little Clouds," "In the Springtime of the Year" and "Lullaby." Mrs. Bowman, the soprano soloist, deserves a special word of praise.

A recital by students of the Lachmund Conservatory of Music, Lewis M. Hubbard, director, took place May 26, at 132 West Eighty-fifth street. A good sized audience listened to a program of piano, violin and vocal music, by classical and modern composers. The following were the performers of the evening: May Bryan, Theodore Palmenberg, Mrs. Gilbert, Bessie Kirby, Eileen MacFarlane, Mr. Marnie, Gustav, Henry and Otto Dohrenwend, Miss Harrison, Miss Dickinson, Mrs. Coger, Ruth Smith, Mr. Archambault and Miss Glaser.

The last social meeting of the Century Theatre Club, Grace Gaynor Clark, president, took place at the Hotel Astor May 22. Following the installation of officers, Mrs. W. Kenneth Clark sang the aria from "Tosca," and songs by Salter, Cadman, Bantock and Ronald. Mrs. Clark's beautiful voice and fine, expressive singing, greatly pleased the large audience of handsomely gowned ladies. The reading of the prize play, "His Daughter," by Leon Golding of Chicago, followed. This reading was by Mrs. Axel O. Ihlseng, chairman of the prize committee.

The Iowa New Yorkers, Mrs. James S. Clarkson, president, gave a social program, May 22, at the Hotel Astor. It was president's day. Della Mae Botsford, chairman of music, secured the following artists: Margaret Read, pianist; Miss Dyke, soprano, and Mr. Popper, violinist. These artists gave either solos or trios which greatly interested the audience. "Cleg Speaks," named on the program, was evidently a misprint for Oley Speaks.

Fred. A. Grant, tenor soloist, contributed the vocal numbers at a moving picture reproduction of the famous "Passion Play" at a presentation of the same at the Remsen Street Reformed Church, Astoria, L. I., May 22. Mr. Grant had evidently given his selections careful thought, singing songs entirely appropriate to the various scenes of the play. They were as follows: "In Old Judea," Geibel; "The Palms," Faure, and "The Holy City," by Adam.

Mrs. Henry W. Phelps, opened her beautiful home overlooking the Hudson at Park Hill, May 22, for a musical evening, given by Hans Barth, Walter Hugh and Lawrence Goodman. This was the second musicale given within a period of two weeks at this lady's home, affording her opportunity to invite numerous friends to enjoy the same.

Thursday evening, May 21, Amy Fay was tendered a birthday surprise party by Mrs. deViro at her residence, 68 West Ninety-first street. The large rooms were comfortably filled with admiring friends. Miss Fay and Margaret Read entertained the guests with several brilliant piano pieces, and Mme. Tetedoux-Lusk contributed some beautiful songs. Miss Fay was the recipient of many presents, the crowning one being a handsome lorgnette chain, the gift of the Women's Philharmonic Society, in recognition of her twelve years of faithful service as president. The floral decorations were charming.

Sara A. Dunn, former president of the Pi Tau Kappa Club, and assistant musical editor of the New York Sun, leaves June 6 on the S. S. Imperator for a two months' stay in Europe, more especially Paris. Miss Dunn has resigned from the musical work done by her for Town and Country.

Acceptances to the annual dinner of the American Guild of Organists resulted in counter notification to the effect that it was postponed until October, signed H. B. Day, chairman.

Hester Madeley Richardson, soprano, and Mary Madeley Richardson, mezzo-soprano, daughters of Dr. Richardson, the well known organist of Calvary Baptist Church, appeared in duets at the Russian concert, Chamber Music Hall, May 27, singing their father's "The Red, Red Rose," and, with another sister, Elfrida, the trio by Richardson, "Under the Greenwood Tree." Miss Hester also appeared as soloist in "Gornja Verchling," a Russian work.

F. W. Riesberg's annual musical evening by his class of pianists at his suburban studio, took place May 22, at Woman's Institute Hall, Yonkers, assisted by Percy Hennus, baritone. The following is quoted from the Yonkers Daily News:

Friends and patrons of F. W. Riesberg filled the Woman's Institute Hall last night to listen to a program of piano and vocal music, the participants being pupils of Professor Riesberg, and the singer

(Continued on page 46.)

## White-Sowerby Recital.

The following interesting account of a recital given on May 18 in Grand Rapids, Mich., by Roderick White and Leo Sowerby is taken from the Grand Rapids Herald:

"The sonata recital given last evening by Roderick White, violinist, and Leo Sowerby, pianist, assisted by Elizabeth Bruce Wilkstrom, vocalist, and Mrs. William S. Rowe, accompanist, was a brilliant artistic affair, presented under the auspices of the St. Cecilia house committee.

"Each of the participants is an authoritative musician and the audience last evening was made up largely of musicians and followers, hence an intimate atmosphere was created at once, resulting in absolutely artistic effort and thorough appreciation.

"The chief feature of the recital was the presentation of Leo Sowerby's writings, sonata in E minor, for violin in allegro agitato, larghetto (thesna con variazione) and molto moderato maestoso movements.

"Mr. Sowerby's sonata is at once modern and original. While the old sonata form is adhered to enough to gratify the pedant, it is polyphonous and ramifying as to theme which acclaims its author a modernist. It is a product at the same time, of an educated, serious musician with a facile, poetic imagination. It is full of interest, full of lovely ideas and marks Mr. Sowerby a genius.

"It was a unique pleasure to hear Mr. White and Mr. Sowerby collaborating, especially in the Sowerby sonata and their success last evening was overwhelming. From an interpretative viewpoint, Mr. White read into the composer's motives with characteristic facility and the performance of both was marked by fluent technic, rhythmic precision and lovely tone. In the various numbers the auditor marveled at their delicacy of tone one moment and their power the next, their profound inspirational moments and whirlwinds of technic and facility. In the first movement of the Sowerby sonata the recurring tempestuous sounds a note of strong individuality.

"The program contained two other important numbers and an encore which were accorded the same intelligent performance: Suite in B major, Bach-Schumann, in six movements, which is almost a supreme test, and the Beethoven Sonata in D major, No. 1, an extremely exacting obligation. These two have not only a future, but also a brilliant present.

"Mrs. Wilkstrom entered into the spirit of the occasion and the Schubert 'Frühlingslaube' was given with telling expression and 'Der Freund,' by Wolf, was given a fine dramatic interpretation. The Grieg 'Zickeltanz' was read with a nice regard for its scintillating values and 'The Full Sea Rolls and Thunders,' by Sowerby, carried a strong appeal for its conception and artistic interpretation. As a song writer, Mr. Sowerby is distinguished by this number, which is highly descriptive and once more modern in its development.

"Mrs. Rowe played her usual musicianly accompaniment.  
M. V. C. P."

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Arthur P. Schmidt.

"DEXTERITY AND STYLE." Twenty modern studies for the piano. By Moritz Moskowski. Op. 91. Published by Arthur P. Schmidt, Boston.

Moritz Moskowski has long been recognized as one of the greatest of piano teachers and a composer who knows all the resources of the most important and most popular musical instrument. These new studies are intended primarily for the fingers; but so fine a musician and man of feeling could not write even a five finger exercise without infusing a little of the spirit of music into it. These studies are short, most of them fill but two pages. They are therefore of convenient length for teaching purposes and they ought to make a good preparation for the études of Chopin. Their grade of difficulty is somewhere between Cramer and Clementi, but, of course, they are more modern in harmony, without being as emotional and poetic as the inimitable études of Chopin. We heartily recommend these studies to teachers of the piano.

Five songs, by S. Coleridge-Taylor—"TELL, O TELL ME," "LOW BREATHING WINDS," "AN EXPLANATION," "LIFE AND DEATH," "THE GUEST."

These songs are somewhat simple and less exuberant in harmony than many of this very musical composer's works. They are therefore more within the reach of the average amateur vocalist and accompanist. As teaching pieces they ought to have considerable vogue quite apart from their use by concert singers.

E. P. Dutton & Co.

"DICTIONARY OF THE ORGAN," organ registers, their timbres, combinations and acoustic phenomena. By Carl Locher, orgelinspektor der Stadt Bern. Authorized translation from the fourth (1912) German edition, by Claude P. Landi. Published in America by E. P. Dutton & Co.

As there are editions of this work in German, French, English, Italian, "Braille," Finnish, Dutch, Spanish, Swedish, Danish, "Esperanto," it is evident that it is a work of considerable importance. Claude P. Landi, the English translator of this present edition, claims to be an Englishman, notwithstanding his foreign name. In a preface the translator says that "since the publication of the first English edition of Herr Locher's book in 1888, a number of excellent works on organ construction have appeared in England. The present translation has been made from the fourth German edition. No apology should be needed for presenting to English readers a new and up to date edition of a work which has been translated into eight different languages, as well as a "Braille" edition, in addition to the English language, and which has met with universal and unqualified approval among musicians and scientists, chief

among whom should be cited the great Helmholtz, to whom Herr Locher dedicated the original edition. The book contains a vast amount of information which is not to be found elsewhere. Herr Locher's knowledge of Continental organs is unequalled, and this should offset the somewhat scanty reference to the magnificent work of English builders, due solely to the fact that Herr Locher is not well acquainted with this country. I am therefore responsible for a second chapter, in which I have endeavored to sketch the progress of organ-building in this country. I am indebted to the Rev. J. H. Burn, of Ballater, for drawing my attention to several slight inaccuracies, and for some interesting references to notable instruments built since the appearance of the last German edition of Herr Locher's book—such as the 187 stop organ in the Centennial Hall, Breslau, and the Liverpool Cathedral organ."

The book is in the form of a dictionary and fills 207 pages. A footnote says that reproduction is forbidden. "Even the smallest extracts from this work are forbidden without the author's permission." We shall therefore not trouble to quote. We have found the work full of the most useful knowledge about organ pipes and registration. It is written in the simplest manner possible and in few words. All serious students of the organ should read it.

Albert Stahl.

FIVE PRELUDES BY CHOPIN. Transcribed for violin and piano by Martinus Sieveking. Published by Albert Stahl, Berlin, and G. Schirmer, New York.

There ought to be a demand for these transcriptions, for Chopin's works have always appealed to violin arrangers. Martinus Sieveking has not elaborated Chopin in the least. For the most part he has contented himself with giving the melody to the violin and leaving Chopin's original accompaniment exactly as it was. The result is that the piano part of these transcriptions is easier to play than the original piano part was. The prelude in D flat is transposed to D, and the one in A flat is now in A. Otherwise these poetic preludes remain exactly as Chopin left them. The violin part has nothing but Chopin melody and is within the powers of almost any student of the violin.

Jul. Heinr. Zimmermann.

FIRST SUITE (MARKISCHE). For two pianos, four hands. By Hugo Kaun, op. 92. Published by Jul. Heinr. Zimmermann, Leipsic.

This energetic, brilliant, sonorous and extremely modern work is in three sections—"Mäkische Heide," "Abendstimmung," "Menuett." It is essentially a concert work for pianists, with plenty of execution and of sufficient musicianship to phrase and accent the broken and intricate passages intelligently. The suite is not a collection of dance movements, but consists instead of music in symphonic style. It is moreover as difficult as a modern sonata and consequently can in no sense of the word become a popular composition. On the other hand, it is a work of sterling merit, with page after page of excellent counterpoint and the richest of modern harmony.

### Von Ende Teaching Praised.

Rev. J. T. Zorn, associate rector of St. Andrew's Memorial Church of Yonkers, N. Y., under date of May 22, writes as follows of the violin playing of Bessie Riesberg:

DEAR SIR—I cannot content myself without sending you a simple word of hearty appreciation of the admirable performance of Bessie Riesberg Tuesday evening at our Young People's Club affair. I beg you to overlook its informality in its sincerity.

I hear so much that is little better than musical noise, and so much quite undiscriminating praise of it, that I grow more and more disinclined to attend the ordinary concert offered us. But Tuesday evening's two numbers by Miss Riesberg, if she will pardon my boldness in giving my opinion, were refreshing. And this in spite of the fact that I rather hesitate to add that I have never yet quite gotten over a certain personal difficulty of hearty acceptance of the violin as a woman's instrument. I make bold to touch upon this only to give point to my expression of delight over Miss Riesberg's playing. I think it was charming in its faultless technique, its artistic light and shade, and its utter musical quality, and when she plays again I want to be there to enjoy it.

Sincerely yours, J. T. ZORN.

The violinist mentioned in the foregoing is a pupil of J. Frank Rice, at the Von Ende School of Music, accomplishing what she has attained through an hour's daily practice. She is a High School student, seventeen years old, and has pronounced musical ability. Mr. Von Ende's personal supervision and the painstaking teaching of Mr. Rice have produced splendid results, which cannot help but be the case when earnest study is coupled with right guidance.

### Mrs. Freer on Singing in English.

Eleanor Everest Freer, the Chicago composer and writer, never misses an opportunity to drive home the thought of singing in English. The following paper by Mrs. Freer was read at a meeting of the Chicago branch of the National Society for the Promotion of Opera in English, May, 1914:

The National Society for the Promotion of Opera in English, the American Music Society, and the Opera Magazine might hardly

have come so quickly into existence had I ceased to enforce the necessity of "vocal music in the vernacular as a necessary step toward the progress of our national music, and a greater appreciation of our musicians." My strength is too limited for me to do more than write for "our cause," but the many necessary matters which I have brought to the public's notice can only have benefited us and our work. I have about finished my song—literature to English verse—and feel, in setting 140 lyrics to music, in songs and part songs, that I have proved English as singable as any language, and the only language (outside of dilettantism) for English speaking people. This has been done from conviction, and with a knowledge of French, German and Italian. I have also worked with foreigners and had admirable French and German translations made of some of the lyrics used, thus proving that that which is worth translating can be translated. All this will help to develop our own music, and when our greatest works are written we will be willing to accept them, and not make the composers wait a quarter of a century for the recognition due them. We must all try to be discriminating, giving each composer or artist the place he or she deserves, and thus build up our musical art as we are building up painting, sculpture and literature. The generous gift of a \$4,000 biennial opera prize to Italian composers, by a Chicago woman, may stimulate English music, but it will be hard for us to compete with it, even in our Los Angeles opera prize of \$10,000 every four years, unless we insist upon all new (and old) foreign works being adequately translated before they are permitted a hearing with us; also, in the future, insisting upon English opera in the subscription tickets of the Chicago and all other grand opera companies.

ELEANOR EVEREST FREER.

### Robsart Season Closes June 29.

Lionel Robsart closes his Hotel Woodward studio (New York), June 29. The new season will open early in September.

Throughout the summer Robsart's chief assistants, Giuseppe Dinelli and Clara Elton Fogg, will continue work in their respective studios.

Thais Magrane, who has been starring for two years in "Everywoman," is now taking daily lessons of Mr. Robsart. Another pupil is Miss von Regelman, who made a sensation at the Actors' Society concert. Miss von Regelman is but fifteen years old and is a protégée of "Hal" Reid, the novelist and dramatist.

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"Mr. Sears is well known for his fine musical qualities and his playing is always a perfect delight."—Toledo Blade.

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### Gemünders Settled at 141 West Forty-second Street.

The old established house of August Gemünders and Sons, for a score of years located on East Twenty-third street, New York, is now settled in the new and artistic violin salons, 141 West Forty-second street, near Broadway. The building is known to some as the "Little White House." The literary genius who attends to announcements of this firm contributed the following to the May issue of *The Violin World*:

THE SHORT ARM OF THE FIERY CROSS.  
AUGUST GEMÜNDERS & SONS MOVE INTO NEW QUARTERS AT NEW YORK'S CROSSROADS.

Ordinarily, the term "fiery cross" is associated with rioting and disorder. The miners at Calumet and at Ludlow raised the fiery cross.

New York's fiery cross is a totally different kind.

As you draw near the New World metropolis from the ocean, comfortably ensconced in your steamer chair and blanket, the first glimpse you get of New York, provided you arrive after dark, is the fiery cross.

Forty miles out at sea the lights of Broadway and Forty-second street are visible against the sky, making a cross of light that brings to the hearts of returning Americans a feeling of "home again and glad of it!"

Broadway forms the long arm and Forty-second street the short arm of the fiery cross. As you stand at Forty-second street and Broadway—the most famous crossroads in the New World—the Great White Way spreads out before you in four directions.

Once upon a time Broadway alone was the "Great White Way." Now, Forty-second street is even more white in its ruffles and plumes of incandescents and arcs.

There's a dozen theatres in one block of Forty-second street just east of Broadway, and the number of scintillating cafes, hotels, dancing palaces and cabarets never fails to startle the denizen of the smaller city who happens into the vicinity for the first time.

And once you've made the acquaintance of the places and the people who make the fiery cross fiery, you will no longer be terrified at the mention of "fiery cross."

The term will lose its terrors for you—the old time notion of riot and anarchy that are accompaniments of the term will disappear from your ken, and thereafter it will mean lights, lobster palaces, myriads of people in the height of fashion; brilliant hotels and ballrooms; gorgeous advertising signs; galaxies of taxicabs, busses, carriages, cars; with revelry and music just a few feet off the sidewalk the whole length of both sides of the cross.

Just where the short arm joins the long one—where the Times square subway station nestles at the feet of the tall and brilliantly lighted Times Building; where the Knickerbocker Hotel, for all the world like a fire flower, pushes its roots hundreds of feet down to bed rock; where Hammerstein's Victoria Theatre, famous as it is, resembles an old landmark on the crossroads, hardly in keeping with the higher and more elaborate structures surrounding it—right there the new Gemünders atelier is located.

No. 141 West Forty-second street is several doors off Broadway. In fact, the subway rumbles within a few feet of the building. It is the handiest location in all the city, and can be reached in a jiffy, via the subway, from anywhere in or about the greater city.

There, nestled in the very heart of a cluster of world famous playhouses—beginning on the south with the Metropolitan Opera House, on the east with Aeolian Hall, on the north with the Winter Garden and on the west by Hammerstein's Opera House and so many theatres that to pick one for special mention is about impossible—you'll find the new Gemünders atelier.

Catching the spirit of the vicinity, the architect has designed an interior scheme of things that makes the Gemünders atelier fit well into its new niche.

The front display room is a study in plate glass and mahogany. This room is lined on two sides by ceiling high mahogany cases with plate glass sliding doors, and a thousand or more brown hued instruments of the violin family, beginning with the half size violin and ending with the violoncello, invite your inspection as you enter. These wall cases are lined with a subdued green felt, against which the amber tints and browns of the instruments stand out pleasantly.

Off to one end of this room there's a very Frenchy looking case, in Louis XIV style, with long inlaid legs, which houses some exceptionally fine instruments, and flanking that is seen a skeleton safe in which these "old masters" are put at night.

At the front there's a show case, full glass fronted and topped, where trimmings of all kinds, sizes and varieties are shown. Two similar showcases are conveniently placed for close inspection of the goods they contain, and off in one corner there's a display of fine cases of various styles and shapes.

Just behind the display room comes the office, and behind that again in the workroom where the Gemünders create the violins that have made their name famous the world around. The workroom is well lighted from the north and sufficiently spacious to allow for several benches, glue pot stands, wall racks and other paraphernalia peculiar to the violin maker's atelier.

Judging from the location, one whose needs were insignificant—say, maybe, but a box of rosin or a string or two—might hesitate to enter, thinking such a small item might better be bought at a less pretentious shop. Such a notion should be squelched the moment it shows signs of growing—for here, at Gemünders, it isn't the amount you spend that counts.

You'll get prompt and courteous attention whether you want a genuine Cremona or set of pegs, or a single string.

No matter what you want—if you play a string instrument—you can get it better here, and very often cheaper here, than elsewhere.

The Gemünders located in the music center of New York to serve all the needs of local musicians, and that word "all" includes the most insignificant as well as the most expensive purchase. You're welcome to visit and inspect the place and the instruments and trimmings, even if you have no intention of making a purchase. It's one of the show places of the city. Be sure you keep the address in mind—141 West Forty-second street. Telephone number, Bryant—6668.

### Katharine Goodson to Play in Vienna.

Much enthusiasm is felt—especially among the large Leschetizky circle—at the prospect of hearing Katharine Goodson in Vienna this coming autumn, as she has not played there since her first visit to America in 1907. She

will appear with the Musik-Verein Orchestra on November 23, followed by a recital on November 26. At one of her last appearances in Vienna the *Fremdenblatt* stated: "The power and temperament of the player made a sweeping and magical effect on the public, and Miss Goodson may be proud of a success such as no new pianist of the first magnitude has attained here in the last ten years."

### New York Brevities.

(Continued from page 44.)

his friend, Percy Hemus, of New York, the well known baritone. All the pianists did well.

During an intermission Professor Riesberg announced another free and partial scholarship for next term; that is, the giving of a season's free instruction in one case, and half rates to another applicant. Any one may compete for this.

Frederika and Bessie Riesberg, each carrying a single American Beauty rose, acted as ushers, and at the close there was general felicitation by the audience for the players, singer and teacher. Gladys Craven presided at the piano.

### ANOTHER BURRITT PUPIL SINGS.

Genevieve Cherry, one of Mr. Burritt's studio accompanists for three years past, gave a song recital at the attractive Burritt studios, 128a East Nineteenth street, New York, May 26. The young lady has a mezzo-soprano voice of fine range. The high A flat and low A flat in "O Don Fatale" were given with ringing strength and ease. A German who was present remarked on her fine German diction in three lieder by Franz. Musicians were impressed with her poise and interpretation. "Fairy Pipers," by Brewer, was given with rare charm and daintiness. Mr. Stone's accompaniments were excellent. Miss Cherry will open a studio in Salt Lake City next season.

The Burritt studios will be open all summer.

### AMERICAN INSTITUTE.

Louise and Constance Kreuter, pupils of May S. Ditto, shared a piano recital at the American Institute of Applied Music, May 27. These bright children, aged nine and twelve years respectively, have had instruction from Miss Ditto a little over a year. They played with nice touch, tasteful use of the pedal, and considerable animation. Louise played Eilenberg's "Chasing the Butterflies" and Gilmore's "Dance of the Dolls" especially well. Constance played a funeral march by Tschaikowsky with steady tempo and with expression. The "Doll's Dance," by Oesten, was especially well done.

"Grandma Visits the Hartley House Music Club" is the title of a little musical sketch by Ellen Holly. This was presented at Hartley House, 413 West Forty-sixth street, May 27. In the course of the little sketch, thirteen piano pupils, who are studying with the preparatory teachers at the American Institute each played a little piano piece. They were: Amy Klingman, Julia Engelken, Harry Lahm, Katharine Collins, Frances Jaicks, John Sullivan, Rosemary Aisenbrey, Rose McGee, Anna Newbury, Harold Fhrich, Grace McAndrew, Florence Clegg, and Helen Reyer.

### GOETZL TO CONDUCT FOR DIPPEL OPERA COMIQUE.

It is gratifying news to his many friends to learn that Dr. Anselm Goetzl has been selected as the principal conductor of the Dippel Opera Comique. The New York daily papers of May 25 had detailed announcements of Mr. Dippel's plans, which include the giving of many of the standard French and German comic operas. In the short time of Dr. Goetzl's residence in this country, he has gained the warm esteem of professional people generally.

### Hemus in Yonkers.

Percy Hemus sings in many suburban places in and near New York City, and the musical world hears little of it, for his engagements and successes are too many to "follow up" these minor appearances. May 28, he sang with such great success at a Yonkers affair, however, that two brief notices are reproduced:

Percy Hemus, whose phonograph singing is famous, especially through his "Danny Deever," sang this dramatic song with intensity of expression, and "Sailor's Life" with rollicking spirit. Earlier in the program he sang "Con Amore" by Fay Foster, the New York composer, who was present, most effectively, to the accompaniment of Gladys Craven (Mrs. Hemus).—Yonkers Statesman.

Mr. Hemus sang "Danny Deever" with dramatic fervor, and made it an intense musical drama. "Con Amore," by Fay Foster, is a fine song, in which certain high notes brought out the quality of voice of the singer. "The Sailor's Life" was sung with such spirit that an encore was demanded; it was granted, being Page's humorous "Three Little Chestnuts," which was inimitable in the Hemus singing. Gladys Craven was at the piano.—Yonkers Daily News. (Advertisement.)

### An Important Falk Engagement.

Among the many engagements which were announced in last week's issue of the *MUSICAL COURIER* for Jules Falk, the well known violinist, an important appearance as soloist at a concert June 19, before the New York Music Teachers' convention, Saratoga, N. Y., was omitted. If Falk does not watch out, he will not get a summer vacation at all.

**London Endorses Culbertson's Playing.**

Sascha Culbertson, the distinguished young Russian violinist, gave three recitals in London this spring, winning the applause of the musical public for his "style that was beyond reproach," his stimulating performances, admirable technic, purity of tone, etc.

These comments are from the London press:

During the three recitals, the last of which was given yesterday at Bechstein Hall, Sascha Culbertson, the young Russian violinist, has given satisfactory evidence that he has acquired a sound knowl-



SASCHA CULBERTSON.

edge of his art, and possesses the ability to represent it in a manner which gives pleasure to his hearers. In the Bach suite there were many fine moments in M. Culbertson's playing, which was a happy combination of strength and sweetness with a keen instinct for tone graduation and a style that was beyond reproach.—The Standard, April 8, 1914.

Mr. Culbertson began with Brahms' D minor sonata, op. 108. His interpretation was the best he has yet given us, and that not only in quality of tone, but also in depth of perception and variety of mood. Subsequently Mr. Culbertson gave Bach's E major suite for violin alone, and once again showed that he had his own ideas as to how Bach should be played. Mr. Culbertson was intensely interesting and intensely incisive, and for that reason his performance was delightfully stimulating.—Daily Telegraph, April 8, 1914.

Mr. Culbertson retains his powerful tone and contrasts of expression. He was at his best from an interpretative point of view in Cesar Franck's sonata; his technical skill was fully demonstrated in the B flat sonata of Max Reger for violin alone.—Morning Post, March 17, 1914.

Mr. Culbertson began his recital last night with a very mature and well balanced version of Brahms' D minor sonata. The merits of his technic and tone need no fresh endorsement, but his style seemed much broader and more perceptive than it had done before.—The Globe, April 8, 1914.

Sascha Culbertson gave his second violin recital at Bechstein Hall. On this occasion the young Russian artist included in his program Brahms' sonata in D minor, and Bach's suite in E for violin alone. In both these works Mr. Culbertson played with musical tone and excellent style, qualities which were specially prominent in his reading of Brahms, in which he had the artistic assistance of Otto Nikel.—The Referee, April 12, 1914.

Sascha Culbertson's third violin recital at Bechstein Hall last night again revealed him as the forteate possessor of an admirable and well controlled technic, backed by a romantic temperament so becoming in a violinist. His best number was Vieuxtemps' first concerto in E major, played with rare imagination and richness of tone.—Daily Chronicle, April 8, 1914.

No better medium could have been found than Vieuxtemps' E major concerto for a display of technical brilliance and perfect control and ease. Indeed, those were again the dominant features of a recital that was marked throughout by mastery and musicianship.—Daily Express, April 8, 1914.

Sascha Culbertson is a young violinist of undeniable achievements. He played Brahms' sonata in A major and Saint-Saëns' B minor violin concerto with entirely satisfying discrimination and thoroughly appropriate variation of mood and feeling. At the additional recital on April 7—rendered necessary by the success of his two previous appearances—he gave a good account of Brahms' D minor sonata and Bach's E major suite for violin alone. The

piano accompaniments of Otto Nikel deserve more than a passing word of praise.—Musical Opinion, May, 1914.

Sascha Culbertson gave a violin recital at Bechstein Hall on Monday afternoon, his playing being seen to best advantage in an unaccompanied Bach fugue, in which his tone was of unfailing charm and purity, and all his technical skill was directed to the legitimate purpose of interpreting the essential ideas of the music.—Sunday Times, May 10, 1914.

Sascha Culbertson, who has now established himself as a player of recognized ability, gave a violin recital at the Bechstein Hall last night. He played an unaccompanied suite of Bach—always a severe test—with perfect phrasing and purity of tone.—Daily Graphic, April 8, 1914.

Once again Sascha Culbertson delighted a large audience by his tone, technic and expression. A fine opportunity for the display of some wonderful bowing was given in Bach's chaconne, very brilliantly played with fine fulness of tone. The second movement in third concerto in B minor, by Saint-Saëns, was most tuneful, whilst the third portion concluded with some wonderfully clear passages in harmonica.—Musical Standard, April 4, 1914.

At the Bechstein Hall on Monday afternoon, Sascha Culbertson fully maintained those qualities as an executive and interpretative artist that have lent interest to his earlier concerts.—The Observer, May 10, 1914.

An original and very artistic young violinist now playing in London is Sascha Culbertson. He is of Russian origin and Sevcik's pupil. At his second recital at the Bechstein Hall he played Brahms' violin sonata in A major with accomplished grace and refinement.—Ladies' Field, April 11, 1914.

He is certainly a remarkable young artist. He held the attention throughout by the virility of his playing, and brought out some of the more exacting pages of the work (Bach's chaconne) with the aid of his masterly technic in quite a memorable manner, so that the enthusiasm which his performance evoked was in no way surprising.—Westminster Gazette, March 27, 1914. (Advertisement.)

**Sundelius Wins Success.**

Following her successful tour with the St. Louis Symphony Orchestra in Dallas, New Orleans, Galveston, Houston, and other cities, Marie Sundelius, the rising young soprano, created equal enthusiasm at her appearances with the Masonic Choir of Waterbury, Conn., and at Montpelier, Vt., where she officiated with Mme. Gerville-Reache at the splendid music festival, under Conductor Nelson P. Coffin. The appended excerpts from her recent appearances tell their own story:

The appearance of Mme. Sundelius was the signal for prolonged applause on the part of both chorus and audience. The charming Swedish-American songstress is a comparatively new face on the concert stage, but no one who heard her last night need be told that her success along the line she has chosen is a thing of record. Possessing a voice of flute-like quality, clear, pellucid, crystalline, she holds her audience rapt as much with her remarkable voice as with her enchanting manner. Her future, with this combination of talent, promises to be bright and shining. Mme. Sundelius sang last night the famous "Ah, Fors' e lui," from "Traviata," the bird-like trills and runs clear as a bright June day. The applause was insistent and the singer acknowledged it by adding "Mavourneen" for encore.—Montpelier, Vt., Journal, May 28, 1914.

Mme. Sundelius won such praise as has not gone out to an orchestra soloist for many seasons. Her voice is of delightful timbre and she sings with a depth of feeling that only real art can induce. Her first number was an aria from "The Marriage of Figaro," but far more effective was the superb aria from "Louise," which followed as an encore. The public, still insistent, continued its bravos till the charming soprano returned a third time, with the ever beautiful "Se sarai rose," of Tosti.—The Times-Democrat and the Daily Picayune, Sunday, May 10, 1914.

The Saengerfest concerts, a crescendo of musical triumphs, ended last night and made a climax of enthusiasm at the brilliant final program. Marie Sundelius, a soprano of rare accomplishment, sang her way so lovelily into the very hearts of her first Dallas audience, that the most fervent demonstration of the trio of concerts came after her solo appearance last night. The witchery of her clear, sweet notes provoked an applause so prolonged and so persistent that an encore failed to appease the longing she had awakened. Again and again she reappeared from the wings to courtesy her appreciation of the ovation, and to smile a denial of the demand. But the cheering crowd would brook no denial, and finally, with Conductor Zach accompanying her on the piano, sang "Mavourneen"—sang it with a tenderness and a wealth of emotion that seemed to trill her heartfelt gratitude for a gift of song sufficient to bring such a shower of delight.—Dallas News, May 14, 1914. (Advertisement.)

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**Minneapolis School of Music.**

A group of piano pupils of Harrison Wall Johnson will give a recital Saturday morning, June 6, at 11 o'clock. The following will appear: Helen Hitchcock, Lila Cosgrove, Almeda Dayton, Lottie Saby and Helen Fargo.

The commencement exercises will occur on Friday evening, June 12. An elaborate program will be given by members of the senior graduating classes, with orchestral accompaniments.

A group of piano pupils of Oda Birkenhauer is announced to appear in recital, Thursday evening, June 4, in the school recital hall.

Piano pupils of Oda Birkenhauer and vocal pupils of Stella Spears gave a recital, Thursday evening, May 28, before a crowded house of students and friends.

Piano pupils of Joyce Hazel Hetley will give a recital, Saturday afternoon, June 6, at 3:30 o'clock.

The junior piano pupils of Helen Carpenter will be presented in a recital June 6 at 2:15 o'clock.

Alice Ward Bailey gave the eighteenth lecture of Psychology and Its Relation to Music, Wednesday afternoon, May 27. Her subject was "The Creative Imagination: The Composer." The subject for next week will be "Music as a Language: Melody."

Alma Shirley, soprano, pupil of William H. Pontius, one of the graduates of the vocal department, will assist in a recital to be given in the school hall Saturday morning, June 6, at 11 o'clock. Miss Shirley will sing "Le Nil," by Leroux, with violin obligato, to be played by Ebba Sundstrom, of the faculty, and "O Don Fatale," by Verdi. She will also sing two new songs by Margaret Hicks, a member of the faculty, entitled "Love's Loyalty" and "The Awakening."

Myrtle Erickson, soprano, pupil of William H. Pontius, will assist in a concert to be given in Cooperstown, N. Dak., early in June.

The leading event in the dramatic department this week will be the graduation recital of Hazel Bartlett and Ora-belle Wyman, pupils of Mr. and Mrs. Charles M. Holt and Mary G. Kellett. They will be assisted by Helen Elken, soprano, pupil of William H. Pontius.

Pupils of the senior class in dramatic art, under the direction of Charles M. Holt, gave an excellent performance of Sheridan's classic comedy, "The Rivals," last Wednesday.

**Bust of Martucci Unveiled.**

The accompanying photograph shows the bust of Giuseppe Martucci, the famous Italian composer, which was unveiled at Capua, Italy, on May 31.



MARIE SUNDELIUS.



BUST OF GIUSEPPE MARTUCCI.

Martucci was born in Capua on January 6, 1856, and died in Naples, June 1, 1909.

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## LEXINGTON MAY FESTIVAL.

Annual Event Established on Permanent Basis—  
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May—Second Festival Successful Both  
Artistically and Financially.

Lexington, Ky., May 20, 1914.

The second annual Music Festival of Lexington, Ky., was held May 12 and 13. The undertaking was successful both financially and artistically. There were three performances, two evening and a matinee on Wednesday afternoon. The big auditorium was filled to capacity on each occasion with a fashionable and appreciative audience which gathered from Lexington and all the surrounding towns of central Kentucky.

The attractions for the festival were: Riccardo Martin, tenor; Frank Croxton, bass; the festival chorus of two hundred voices; the High School chorus of two hundred voices, and the Cincinnati Symphony Orchestra, with its soloists, Miss Mastin, soprano; Julius Sturm, cellist, and Emil Hermann, violinist.

This festival engagement was Mr. Martin's first appearance in Lexington. He, being a Kentuckian by birth, would have been given an appreciative hearing under any circumstances, but his beautiful voice, his dramatic ability and mastery of the art of singing won for him an ovation after each number. The several opera selections which he sang were his best numbers, the aria "Vesti la giubba" from "Pagliacci" and the aria "E lucevan le stelle" from "La Tosca" being specially fine.

Local interest naturally centered in the production of "The Crusaders," on Tuesday evening, by the festival chorus, with Frank Croxton, bass; Etta Mastin, soprano; and Ben Keenon, tenor, in the solo roles; Harlowe Dean, conductor, and the Cincinnati Symphony Orchestra accompanying. Lexington is justly proud of her festival chorus. This choral body did unusual work in the rendering of "Joan of Arc" in its February concert. But the addition of many trained voices, the months of additional practice and the tireless and painstaking teaching of Mr. Dean, enabled them to do work at the May Festival that entitles the Lexington Chorus to rank among the best choral bodies in the country. Too much cannot be said in favor of the beautiful and finished production of "The Crusaders." The singers conveyed to the audience the weariness and suffering of the crusaders on their long march through the desert toward Jerusalem and their final relief and joy when the Holy City was actually won. The weird, hushed song of the spirits of the desert was one of the most artistic numbers rendered. The solos in "The Crusaders" are especially fine and were well sung by the artists to whom they were entrusted, Ben Keenon deserving unusual credit for his work, as he was called in an hour before the performance to take the part of another singer who could not appear.

The Cincinnati Orchestra was one of the most delightful features of the festival. Pier Tirindelli is a director of note. The cello solos of Mr. Sturm were popular and Mr. Hermann won persistent applause with his violin. Etta Mastin is a young Southern girl who won her audience by her manner as well as by her excellent voice.

Frank Croxton is always popular in Lexington, his old home. He sang with fine breadth and richness of tone and responded to his many encores with the genial graciousness that long ago endeared him to his home city.

The artistic success of the 1914 festival and the enthusiastic support of the central Kentucky people have made it possible to establish the Lexington Music Festival on a permanent basis. It is the purpose of the Commercial Club to hold such a festival in May of every year and a mid-winter concert of the Choral Club is also assured. It is believed that several other of the smaller cities around Lexington will follow the example of Frankfort and form choral bodies which will sing with the Lexington Chorus; this would mean a very large chorus for the next year's work.

Lexington has enjoyed a number of first class artists during the past winter. Ernestine Schumann-Heink, Mischa Elman, Jules Falk, Myrtle Elvyn and recently Riccardo Martin and Frank Croxton, and it is the intention

of the musical people to have more numerous visits from artists during the coming season. The musical life of the city has received great impetus since Harlowe Dean has been a resident of Lexington, his earnestness and high ideals in his work serving to arouse enthusiasm for music and musicians and making it possible to do more in a musical way than ever before. He was a strong factor in the success of the recent festival.

May Dantzler, a local musician, who spent many years abroad in study, was a very popular contributor to the festival program. Mrs. Dantzler has a fine contralto voice which she uses with art. She sang several numbers at the matinee, Wednesday afternoon.

Mrs. Dantzler recently presented three of her pupils in a very interesting recital. MARGARET DONALDSON.

### Mme. ALDA'S EXTENSIVE REPERTOIRE.

Among the prima donna sopranos regarded as pre-eminent, none has attained a greater popularity than Frances Alda, one of the leading principals of the Metropolitan Opera Company. Her American debut, which occurred only a few years ago, was marked by a splendid triumph, and ever since this gifted artist has more than maintained the position she instantly created for herself on a stage



Photo copyrighted by Mishkin Studio, New York.

FRANCES ALDA WITH HER COMPANY, FRANK LA FORGE, PIANIST-COMPOSER, AND GUTIA CASINI, CELLIST.

where the leading singers of the world have been appearing for many years.

As a soloist in concerts participated in by symphony orchestras and choral organizations, Mme. Alda has frequently disclosed her fine equipment, while in song recital she invariably compels admiration of the kind gained only by the best singers before the public. Prepared at all times with a repertoire embracing the standard arias, oratorios and classic song literature, Mme. Alda's interpretative resource is such that it enables her to invite and win high praise.

It is with unrestrained gratification, therefore, that her services are announced as available during 1914-15 for concert and recital purposes. And additional gratification is apparent in the arrangement which has been made permitting the association with Mme. Alda of Frank la Forge, the eminent pianist, and Gutia Casini, a cellist of remarkable efficiency. Mme. Alda is under the exclusive management of R. E. Johnston.

### CONNELL IN "NEW LIFE."

To Horatio Connell, the well known singer of Philadelphia, belongs the credit of a fine rendition of the baritone role in Wolf-Ferrari's "New Life," which was given recently in Philadelphia by the Choral Society of that city. This recent appearance was the fourth, in which Mr. Connell has been heard in this important task. For two successive years the Milwaukee Musical Society has engaged him for the part; and last February, Mr. Connell sang the role with the Mendelssohn Choir at its festival in Toronto. His splendid success on these occasions led to his appearance with the Philadelphia Choral Society.

Critics from the press include:

But the role assumed by Mr. Connell is one of very considerable importance and it was admirably sustained. Mr. Connell possesses a baritone voice whose quality is exceptionally fine, and he

employs it with the intelligence and skill of a thorough artist. Phrasing, enunciation, delivery, all are excellent, and his singing of the sympathetic and ingratiating music which fell to his share was the greatest pleasure of the evening.—Philadelphia Inquirer, April 24, 1914.

Horatio Connell, in fine voice, delivered his lines, which were many in number, with mellifluous sonority and interpretative insight, adding thereby to his already enviable artistic répute.—Philadelphia Ledger, April 24, 1914.

Horatio Connell was in splendid voice and sang in a thoroughly artistic manner. His enunciation was especially commendable and added unmeasurably to the effectiveness of the success achieved by the Choral Society's effort to give the Wolf-Ferrari work appropriately.—Philadelphia Record, April 24, 1914.

The baritone part (throughout its many difficult phases) was sung with splendid art and noble expression by Horatio Connell. Especially beautiful was the first sonnet of the second part, with a captivating strain of ancient melody—Evening Telegraph, April 24, 1914.

And the conductor was most fortunate—we all were—in having Horatio Connell to interpret the character of the poet, for he, too, is not limited to only a knowledge of Percy Pinkerton's singable translation. Even his manner of standing was Dantesque, and his grave, beautiful voice was often thrilling in the delivery of the noble lines.—Ledger, April 26, 1914. (Advertisement.)

### LOS ANGELES ADDS A BISPHAM TRIBUTE.

David Bispham continues to add to his laurels by his successful appearances in the West. The following press notices appeared in the principal Los Angeles dailies during Mr. Bispham's stay in that city:

Mr. Bispham is in fine fettle and evidently is enjoying his venture into vaudeville, where he is meeting with abundant appreciation. Yesterday he prefaced his songs with an address claiming the English language to be as good as any for vocal numbers and himself a champion of the doctrine. Then with brief interpretative remarks he sang "Where'er She Walks," a beautiful aria by Handel; the prologue from "Pagliacci"; "Danny Deever," with the Damrosch setting, and a negro ballade by Sidney Homer.

The Kipling poem was delightful as a recitation as well as for its musical character, and as all the songs were given in English the audience found them to have new meaning and zest. The enthusiasm resulted in two encores and what might have been accepted for as many more.—Los Angeles Express, May 12, 1914.

David Bispham, a world figure as a musician, is now at the zenith of his powers. It is Mr. Bispham's initial venture into vaudeville, and if his efforts everywhere meet with the appreciation they had here yesterday he has reason for the enjoyment that his countenance seems to denote he is finding in his new field of expression. Mr. Bispham is still true to his creed of Americanism. In a little prefatory speech yesterday he flouted the tradition that foreign tongues are better suited to singing than our own. When our own is well chosen there is no finer on earth, he said.

Then, with the gracious tact for which his old admirers know him, he put his audience en rapport with him and his songs by explanations out of his rich fund of musical lore, giving new meaning to his numbers for hundreds in the audience. He sang with all his old richness of tone, perfect command of vocal organs, power to evoke emotion.—Los Angeles Tribune, May 12, 1914.

David Bispham sings in the same artistic manner and with the same reserve that have featured his engagements of other years. His voice and personality, the latter perhaps as great an asset as his rich baritone tones, have lost not one whit of their magnetic powers, and the artist finds himself making friends with his audience long before he settles down for the real work of his act. He offers several selections for critical and popular approval, explaining the origin of each opera aria, and delivers them in English.—Los Angeles Herald, May 12, 1914.

Neither time nor custom can stale the beautiful quality of David Bispham's voice, and his artistry gains ever in breadth and simplicity. Though the hair of the great singer has grown gray, almost white, the envious years have not been able to quench his indomitable spirit, and he is apparently as young and alert of body as ever.

Thus he was yesterday afternoon at the Orpheum, when he stepped briskly forward, amid appreciative and affectionate applause, and began his charming recital, which was given with admirable dramatic restraint, and, of course, with beautiful vocalization.—Los Angeles Times, May 12, 1914. (Advertisement.)

### CHARLESTON'S ENTERPRISING MUSICIAN.

Charleston, W. Va., has an active musician in J. Henry Francis, who is choirmaster and organist of St. John's Church, conductor of the Charleston Choral Club, director of music in the Charleston High School, director of the Mendelssohn Choir, instructor of teachers' county institutes, also a teacher of voice, piano, organ, harmony and theory of music.

"Iolanthe," by Gilbert and Sullivan, was presented by the Charleston High School Chorus, under the direction of Mr. Francis, Friday afternoon and evening, May 15, 1914, with the following success, as chronicled in the Charleston Daily Mail, of May 19:

An agreeable surprise was in store for those who saw the opera "Iolanthe," given by the Charleston High School Chorus, Friday afternoon and evening at the Burlew. All expected the play to be up to a high standard, but none expected it to be so good as it proved. Critics pronounced it the best home talent play ever given in the city, both from a musical and from a dramatic standpoint. The most notable feature was the smoothness of the work done by the chorus. They were perfectly drilled; they never faltered at any time, and instead of being a "filler in" for the play, they took the lead early and held it as the best part of the entertainment until the curtain dropped on the last act.

Much praise has been given Prof. J. Henry Francis for the manner in which he handled the production.

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**Tetrazzini Praised Again.**

Appended are a few of the press criticisms which have followed recent appearances of Luisa Tetrazzini:

Wonderful! Wonderful! That is the verdict of the multitude which crowded the Park Theatre last evening to hear Luisa Tetrazzini, of international fame, sing here for the first time. The great diva was effusively greeted and with each of her three numbers the enthusiasm grew by leaps and bounds until it amounted to a tremendous ovation. To this great tribute the brilliant singer, who is at the zenith of her career, responded in a most opulent mood. So great was the appreciation that Tetrazzini had to bow time and again, being recalled for encores many times, the applause growing in volume, until the old theatre fairly rang with the echoes, so deeply had the artist aroused the audience from its normal condition to a sort of frenzy.

Mme. Tetrazzini achieved her amazing coloratura flights with all the brilliancy and assurance of a nightingale. The listener felt joy at the purity of tone, flexibility of phrasing, ease of enunciation, and genuineness of musical feeling revealed by the prima donna. No previous audience has ever shown the emotion or exuberance that was manifested by the hundreds who voiced their thanks in glove splitting applause.

Swayed by one emotion, awed by the wonder and the transcendent beauty of the voice, the house was breathless while the haunting pathos and wonderful melody of "The Last Rose of Summer" rose and fell in tones of pure beauty from the singer's lips, the old favorite being her last number. As the singer held her last note true and strong, the answer came in a thunderous roar of applause, a spontaneous expression of the emotion which had been kindled by her art. As the applause continued Mme. Tetrazzini bowed, smiling, again and again and still the enthusiastic audience clamored for more.

It was an astonishing and enchanting display of great soprano singing in every style and the most wonderful display of sheer vocal virtuosity Bridgeport can have heard in many a year. To her rare beauty of voice and her emotional temperament and insight Mme. Tetrazzini unites the artistic finesse of a thorough musician. She has perfect attack, extraordinary control of breath and clean execution of ornaments. She is most proficient in sustained singing and phrases with roundness and incomparable grace of the pure old Italian style.

Mme. Tetrazzini's voice is marvelously equalized, a glorious organ from top to bottom. She not only sang the florid numbers, such as "Caro Nome," from "Rigoletto," Verdi; "Grand Valse," Venzano, and "Couples," Mysoli; "Perle du Brasil," David, which constituted her program numbers, with perfect command of voice and technic of style, but her encores, "Somewhere a Voice Is Calling Me," Tate; "The Swallows," Cowen, and "The Pastorale," Vericini; with perfectly placid tones. The Italian roundness of grace and phrase, a warm, vital, spontaneous delivery, give her cantilena its magic.

The diva's upper notes were uncommonly brilliant and at the same time liquid, for her brilliancy was never metallic. It seemed that whatever she sang, she sang in a joyous mood.

Her tones in "Caro Nome" were faultlessly produced, strong, clear and dazzling in their flamelike play of color. Her staccati, her chromatic runs, her echo effects, her swelling and diminishing of tone and the ravishing curve of her portamento in both "Caro Nome" and couplets from "Perle du Brasil," were amazing.

One might easily fill columns in eulogistic disquisition touching upon the singer's grasp of all the minute refinements of delivery, her range and skilled employment of lovely tone color, her polish, her command of style, and her unerring comprehension of the poetic content of each composition.—Bridgeport, Conn., Post, May 5, 1914.

Tetrazzini's high notes are sensational, but Tetrazzini Wednesday evening demonstrated the command of more than soaring notes and brilliant scales. Her voice improves with each season. It is now more liquid, warmer in the middle register and sonorous in the lower. The perfection of her technic exhibits itself in her wonderful legato, that ardently desired trait of singers, and in her exquisite mezzo di voce, which enables her at will to sustain, swell and diminish every note in her register. Encores followed every selection and vehement applause the appearance of the singers. . . . Her coloratura work is as startling as ever and her good nature unbounded.—Cincinnati Times-Star.

The nearest simile that has ever been found for Tetrazzini's voice is "like diamonds." . . . The great diva was in wonderful voice, and sang wonderfully. . . . the combination of the exquisite bird notes with the strength of the human organ at its best was again a source of wonderment as of complete enjoyment. Enormous range, beauty of tone, and almost unparalleled facility and variety in the use of this great voice, have all contributed to the fame of the prima donna. But particularly remarkable is the sweetness of her very high notes. They are more than the "vocal pyrotechnics" so often ascribed to her, they are gems fraught with color and feeling. The aria from "Rigoletto," the Venzano "Grand Valse," and the "Couples" from "Perle du Brasil," were the regular numbers, and to them she graciously added several encores, including "The Last Rose of Summer," sung with beautiful feeling, for the close. This great singer has a delightfully pleasing stage manner, which adds appreciably to the pleasure one feels in her performance.—Ohio State Journal, Columbus, April 18, 1914. (Advertisement.)

**Five Klibansky Pupils Sing.**

A grand Russian concert was given by Alexandre de Davidoff at Chamber Music Hall, New York, May 27, at which five pupils of Sergei Klibansky sang. They were Jean Vincent Cooper, Arabella Marfield, Lalla Bright Cannon, John M. Sternhagen and Bernard Wolff. They sang arias and songs by modern American and European composers.

**Trade Secrets.**

"Where do you get the plots for your stories?" "I have never had but one plot," declared the popular author, "and I swiped that from Romeo and Juliet. All you have to do is to change the scenery and the dialect."—Louisville Courier-Journal.

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# BALTIMORE'S OWN OPERA.

**A Week's Run of "Faust" and "Traviata" Given by Pupils of David S. Melamet—Entire Casts and Chorus from His Classes—Performances in English—Splendid Singers and a Fine Ensemble—Melamet Also a Conductor of Unusual Attainments—His Opera Class Is Baltimore's Leading Musical Institution.**

At the invitation of David S. Melamet, who has for many years been a leading vocal instructor and conductor of Baltimore, Md., special representatives of the MUSICAL COURIER journeyed to that city last week in order to attend the annual productions of the Melamet Opera Class at the Academy of Music.

The performances extended over six evenings and consisted of "Faust" (Monday, Wednesday and Friday) and "Traviata" (Tuesday, Thursday and Saturday). Mr. Melamet occupied the conductor's chair and directed an orchestra of twenty-four pieces.

In order to understand exactly what these Melamet performances represent, it should be explained that for several seasons that pedagogue and coach had been giving an annual public entertainment with his pupils, of single acts from standard operas, productions which met with such astonishing success that a number of progressive musical persons formed themselves into an organization for the purpose of presenting complete operas with local talent, Mr. Melamet to instruct the singers and lead the orchestra, and the executive and business details to be attended to by a board of officers consisting of Charles H. McComas, president; John Osbourn, vice-president; R. Fuller Fleet, secretary; Mrs. Henry Franklin, corresponding secretary, and Anna G. Baugher, treasurer. The specific object of the association was to give a week of opera at one of the Baltimore theatres each year.

Those conversant with the artistic and mechanical elements of the production of grand opera need hardly be told what an ambitious program Baltimore thus set its singers and what an arduous task fell to the lot of Mr. Melamet in selecting his soloists, choosing his chorus, instructing them in all the essentials of vocal manipulation, and singing style necessary to stand the severe test of doing a whole opera, rehearsing incessantly and holding his forces together throughout the long period of preparation, and finally putting himself at the head of the entire singing and orchestral equipment and himself conducting the public performances and imprinting upon them his own musical individuality and resources of interpretation.

It goes without saying that a man capable of steering such an enterprise to success must be a personage of singular artistic accomplishments and exceptional force of character, and the proof of those qualities in David S. Melamet is demonstrated unequivocally when the further evidence is adduced that during his rehearsing of "Faust" and "Traviata" he was teaching his regular class of pupils, numbering about 100, and also getting ready for a woman's college an "Antigone" performance, with Mendelssohn's choral music rearranged by Mr. Melamet for female voices.

However, in his own training, which comprised thorough courses in composition, score reading, vocal art, piano playing, and later, conducting choruses and traveling opera companies, Mr. Melamet had gained in the experience and versatility which enabled him to do well more than one thing at a time, and therefore he set to work last fall with characteristic energy at the herculean undertaking of getting ready the "Faust" and "Traviata" casts for this spring.

While the Melamet Opera Class generally is considered to consist of amateurs, the term "amateur" hardly fits some of his young people, for they are receiving pay as church and concert singers, and several of them have their teacher's unqualified endorsement as fully equipped artists in every sense of the word. All, however, were lacking in large experience of operatic work, and in consequence, even though Mr. Melamet had no vocal beginners among his principals, he had to supply them with practically every

trace of the style and interpretation exhibited on the stage last week at the Academy of Music.

The casts of the two operas were as follows:

"FAUST."		
Marguerite	.....	Ida Shaw
Siebel	.....	{ Mrs. H. Franklin Eugenia Earp
Martha	.....	{ Anna G. Baugher Nell McFrederick
Faust	.....	George Pickering
Mephistopheles	.....	R. F. Fleet
Valentine	.....	Morris W. Cromer
Wagner	.....	James H. Bond

"TRAVIATA."		
Violetta Valery	.....	Margaret Kennard
Flora Bervoix	.....	Ruth Sauerwein
Annina	.....	Mabel B. Taylor
Alfredo Germont	.....	Clarence Tucker
Giorgio Germont, his father	.....	{ Harry Gerhold Morris W. Cromer
Gaston	.....	Charles McComas
Baron Douphal	.....	John Osbourn
Marquis d'Obigny	.....	John Kaiser
Doctor Grenvil	.....	Ernest B. Miller
Giuseppe	.....	H. Henderson

The bracketed names signify that their bearers alternated in the different performances of "Traviata."

A critical review of the work done leaves a sense of genuine surprise at its excellence. There was no slip on the stage in any of the performances. The soloists and chorus were drilled to the minute. Those who went to the theatre expecting amateurishness in singing were agreeably disappointed; the only vestige of inexperience showed in the constrained acting of some of the principals, a fault that was natural, of course, but will be eradicated easily through further public appearances.

Those who showed the most finish histrionically were Anna G. Baugher, who did a remarkably well considered bit as Martha, and evinced unusual command of stage routine; Mrs. H. Franklin, a Siebel of very attractive appearance and most sympathetic action, whose costume and masculine makeup were admirable; Ida Shaw, a becomingly modest Marguerite, who awoke to a fine semblance of stage passion in her later scenes; Margaret Kennard, a pulchritudinous Violetta, and one gifted with natural grace; George Pickering, a young man whose every movement and gesture suggested rich material for the making of a first class operatic mime; and R. F. Fleet, who gave an extremely creditable account of the difficult grotesqueries that fell to the lot of Mephisto.

No doubt John Baling, the stage director, had much to do with the manner in which the roles just mentioned were delivered, for the impersonators bore themselves with an aplomb and assurance that revealed the unmistakable touch of professionalism.

As to the singing, Ida Shaw was found to be the possessor of a very sweetly timbred voice, which she uses with artistic care and modulates and climaxes effectively. Anna G. Baugher's rich contralto sounded to advantage in the few strophes that fell to her lot as Martha. She made every tone count. Eugenia Earp has a rich, dark colored alto, splendidly placed and velvety in quality. Mrs. Franklin (who as Dorothy Franklin writes the regular MUSICAL COURIER correspondence from Baltimore) owns an organ of wide range, which seemed to have depth as well as altitude, the latter indicating dramatic soprano possibilities. She sings with rare feeling and musical intelligence. Margaret Kennard negotiates impressively the coloratura dangers and dizzy high flights of Violetta. She rounds her phrases in lovely fashion and has a good sense of tonal characterization. Both Miss Shaw and Miss Kennard have power in their voices, and held their own very

bravely against the chorus and orchestra when the ensembles required such tests of endurance.

George Pickering is an extremely gifted tenor, with an encouragingly promising future if he works hard under his present instructor. The Pickering voice has resonance and brilliancy, encompasses the top tones easily, and before all things gives forth a ring of sympathy which wins half the battle for any singer. Clarence Tucker, the Alfredo, boils with temperament, and aside from heartfelt delivery, also has a polished tone production and a fine conception of lyrical requirements. Morris W. Cromer, the baritone, sings with gratifying restraint and combines phrase, color and tone in truly artistic style.

The chorus was of especial sonority and spirit, its attacks being flawlessly responsive and its intonation unvaryingly good. In quality and resonance there was no difference proportionately between this body of young singers and the trained choristers of some of the renowned opera companies.

All the members of the cast reflected in their singing that ease of emission and refined handling of phrase which only the best kind of teaching realizes in the pupils who enjoy it.

If any amateurishness came to light in the performances it was displayed only by the orchestra, which no doubt considers itself strictly professional. Professional it is, perhaps, but never strict, as judged by its playing last week. Time after time it was only the authoritative beat and ever alert musical sense of Conductor Melamet which averted catastrophes on the part of individual instruments, and with a lesser baton artist than himself the singers would have been hampered seriously. As it was they knew their parts and knew their leader, and by their exactness and close attention to the stick put to shame the professional orchestra which should know works like "Faust" and "Traviata" almost from memory. To achieve what he did with players of that sort shows David S. Melamet to be an orchestral director of real grasp and resourceful musicianship. He whipped out the traditional tempi and in many episodes even succeeded in performing the miracle of getting his men to shade in tonal effects. An excellent flutist stood out from the rest of the players through his tactful and technically correct playing.

The dances in the two operas were done cleverly and in good taste, the terpsichorean leaders being the very pretty Margarethe and Etelka Gerster, while the statuesque sister Else graced a prominent position in the chorus. All three are the daughters of Mr. Melamet, two of whose four sons also took part as choristers. The handsome mother of the talented Melamet children sat in a stage box and smiled her proud approval.

Reflection upon what was heard and seen at the Melamet Opera Class performances leads the present writer to agree with the editorial article in the Baltimore News of May 28, 1914, which calls the Melamet work "constructive," and points out the tremendous value to the community of such devoted activity.

At the present moment, because of its constructive and its productive importance, the Melamet Opera Class must be looked upon as the leading musical institution of Baltimore, which is doing more actual musical good than any other there, and promises more significantly for future results.

It is no idle compliment to say that this Melamet opera scheme will grow into something more vital than a one week series to give budding singers a chance to sprout. Already Norfolk, Va., has asked for the performances to be repeated there next November, and other nearby cities

The Great Demand For

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should and will follow the good example. There is no reason why Baltimore should not some day have its own permanent opera company and supply itself and other Southern localities with the best in music drama. Already the singers are talking of asking Mr. Melamet to do "Carmen," "Aida," etc., and several even mentioned "Lohengrin" and "Walküre."

In the Baltimore Evening Sun of May 28, 1914, another interesting point of view is that afforded by regarding the Melamet performances from the side of the singers: "But in the final reckoning, radical as this may seem, it is not from the point of view of the audience which lends its sympathetic support to these performances and often finds so much in them to enjoy, but from the point of view of the singers themselves that these first beginnings of a local opera class are to be appreciated. Such an organization must always remain a thing of incalculable value to the people taking part in the performances, an opportunity that is being given them to acquire aplomb, poise, grace of movement, a more plastic use of their hands, mobility of countenance—in short, the finesse of the stage—so that, from the point of view of those taking part, it means everything."

The MUSICAL COURIER representative, during the course of a long walk taken with Mr. Melamet through beautiful Druid Hill Park, discovered him to be a man not only full of pride in the singing talent Baltimore has produced, but also full of ambitious plans as to what its possessors will be able to accomplish in the seasons to come. "This is merely the beginning of our work," said Mr. Melamet, "and all we need is proper recognition on the part of the public and helpful financial support at the box office when our operas are put on. We are bound to get it. Baltimore is making constant big strides musically, and although we are conservative in this city, our progress never stops."

The promenade in the park brought us to a bronze bust of Wagner, mounted on a fine big pedestal of granite.

"Hello, who gave that?" asked the MUSICAL COURIER man.

"Read the inscription," suggested Mr. Melamet. That was done. It read like this:

First Prize Awarded to  
The United Singers of Baltimore.  
Nineteenth National Saengerfest.  
Brooklyn, N. Y., 1900.

Presented to the City of Baltimore.

"Come on," said Mr. Melamet, resuming his walk.

"Wait a moment, there's something else inscribed on the back of the monument. It says: 'Scheiden' (Parting), by D. Melamet. Is that you?"

"Yes."

"Did they sing your composition when they won the prize?"

"Yes."

"Who conducted?"

"I did."

Later, and from a musical colleague of David S. Melamet, the MUSICAL COURIER inquirer learned that the money to pay for the granite pedestal of the Wagner monument had been raised through a concert arranged by the composer-leader of the society.

Baltimore is proud of its modest and constructive Melamet, and well it might be, for there are not many vocal teachers in this country who have a class large enough and good enough from which to pick two complete opera casts and a chorus, and who can drill and lead them to such a success as the Melamet company scored last week with the public and critics of the Oriole City.

#### Elsa Alves in Ganz Songs.

One of Elsa Alves' last German recital appearances before her return to America will be her singing of Rudolph Ganz songs and duets at the Berlin Hochschule, May 9, when the Tonkünstler Verein gives an entire evening of the Ganz compositions. She had sung three groups of lieder at an orchestral concert given by the Liederkranz of Bad Lausigk, April 16. The nine lieder then presented were by Franz, Reichardt, Goldmark, Brahms, Strauss, Pfitzner and Wolf.

#### Granberry Pupils at Wanamaker's.

Pupils of the Granberry Piano School, George Folsom Granberry, director, were heard in recitals at the Wanamaker auditorium, New York, during the weeks of May 11 and 25. Their programs included selections from Bach, Mozart, Beethoven, Grieg, MacDowell, Chopin, Schumann, Wagner-Liszt, Saint-Saëns, Schubert, Richard Strauss and Weber, and were greatly enjoyed by enthusiastic audiences.

#### No Apologies.

Gentleman (in theatre, who for the fourth time has wormed himself out from the middle of the row)—Lady, I am sorry to disturb you so often.

Lady—That's all right, sir. My husband owns the saloon next door.—Columbia Jester.

#### Columbus Hears Fanning's Literary Works.

Cecil Fanning, the baritone, who is recognized as one of America's most versatile song artists, was heard Wednesday evening, May 20, at his home city, Columbus, Ohio, in a program of his own songs and poems. Fanning's literary ability is of no ordinary type, as he is known to have an unusual gift of poetry and rhythm. Although his fame has traveled far in the past few years, his many Columbus friends have seldom been so fortunate as to have a program especially arranged for them by the talented young poet and singer. His is a beautiful and rare art and was never more fully appreciated than upon this occasion when he was among his home folk. Mr. Fanning was assisted by Grace Lee Orr, a reader well known in Columbus.

The program opened with the reading of the poem to Fanning's little book of verse, published last year in London, by Mrs. Orr. "La Princesse Lointaine" and "The Pipes of Pan," both demanding the subtleties of vocal expression which he understands so well, were then given by Mr. Fanning. "A Sicilian Spring," read by Mrs. Orr to the accompaniment of a flute obligato by Richard Evans, is a work written by Fanning while he was spending several weeks at Taormina, Sicily. Other works given included several selections from his poem, "The Foolish Virgins," with music by Marshall Kernochan; an aria from "Sir Olaf," music by Harriet Ware; "The Flower Strewn



CECIL FANNING.

Threshold," from which long poem his little book of verse takes its name; and a short group of verses entitled "At the Bend of the Road," written during his last summer's stay in Ireland. These various selections revealed in Mr. Fanning a variety of literary talent and a wide range of sentiment; from a light Irish lyric with dialect and atmosphere popularly combined, to a poem of symbolical intent and of sustained length and interest, demanding almost forty-five minutes for its recital.

#### What's the Matter with Buffalo?

[From Collier's.]

If you ask a Buffalo man what is the matter with his city, he will very likely sit down with great solemnity and try to tell you, and even call a friend to help him, so as to be sure that nothing is overlooked.

If, upon the other hand, you ask a Minneapolis man that question, what will he do? He will look at you pityingly and think you are demented. Then he will tell you very positively that there is nothing the matter with Minneapolis, but that there is something definitely the matter with any one who thinks there is. Yes, indeed! If you want to find out what is the matter with Minneapolis, it is still necessary to go for information to St. Paul.

#### Oscar Seagle Sails.

Oscar Seagle left for Europe, May 26, on the steamship *Vaterland*. He goes to his summer home at Bramber, in the south of England, where he will remain throughout the summer engaged in teaching, returning to America about October 1 for another extended tour of this country.

#### Victor Harris to Spend Summer Abroad.

Victor Harris, the eminent New York teacher, conductor and composer, sailed for Europe on the steamship *Olympic* last Saturday. He will do some teaching in Paris, but outside of that it will be a real holiday trip.

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# PANAMA-PACIFIC EXPOSITION PLANS.

Some Interesting Information Concerning the Big Show to Be Held at San Francisco from February to December, 1915.

The first authoritative statement of comprehensive scope from an official of the Panama-Pacific International Exposition to any magazine or newspaper is herewith published as given by George W. Stewart, musical director of the exposition, to the Boston representative of the MUSICAL COURIER.

Mr. Stewart, who has but recently returned from San Francisco, where he spent the greater part of the winter, was kind enough to receive the representative of this paper, even though his almost immediate departure for Europe in the interests of the Exposition music placed the amount of his available time at a premium. In this interview, he has outlined as completely as possible at this time, the aims and intentions of the Exposition directors, particularly as regards music. And right here it may be said that the idea of this department is to furnish musical entertainment rather than education for the people. Thus there will not be vast sums of money spent for symphonic concerts of classical music, which, as has been proven by previous experience, people do not attend, but rather will every effort be concentrated in the giving of the best of "popular" music, so as to interest and make appeal to the largest number.

The principal attraction of the whole exposition will be the great military bands playing in the open air on the fair grounds. These will be three in number and are to be in continuous attendance throughout the exposition. They will be recruited from among the best bands in Europe and America. The only organization definitely engaged at this time is Sousa and his Band. In addition to these there is to be an official band of about fifty men, made up of San Francisco musicians under the leadership of Charles H. Cassassa, one of the most prominent bandmasters of the Pacific coast. During Mr. Stewart's forthcoming European trip he expects to visit nearly every country with a view to hearing the various bands and engaging the very best to be had.

Another important musical feature planned is the Official Exposition Orchestra to comprise eighty-five men with the nucleus formed from San Franciscans and additional members chosen from among the foremost orchestral performers in the different American cities. This orchestra will play two programs daily for the entire nine months of the exposition, and will be led by a European conductor, whose name cannot be announced just yet. Their daily concerts will be given at the spacious Restaurant De Luxe, which is to be located in the magnificent reproduction of Yellowstone Park built by the Union Pacific Railroad. And just a word in regard to this project. The Union Pacific Railroad has bought a four acre space at the exposition in which it has built at the expense of half a million dollars an exact reproduction of Yellowstone Park, to include some of the most famous features of this great pleasure ground. Among these will be a large theatre seating 1,500 people, a reproduction of Eagle Nest Rock and of Old Faithful Inn. It is in this Inn that the great banquet hall will be located, the social center of the exposition, and on the stage of this hall the orchestra will dispense high grade programs of light music.

In addition to these concerts the orchestra will be heard in a series of symphony concerts to be given once a fortnight in Festival Hall and to be led by guest conductors chosen from the leaders of various American symphonic orchestras. Speaking of Festival Hall, an idea of its size and purpose may be gleaned from the following facts and figures. Seating capacity 3,250; cost, \$400,000 and this but a temporary building. In this hall is to be installed a large

organ. The specifications for it were drawn by a committee of organists from San Francisco and other cities of California and the console was especially designed by Edwin Lemare, the English organist. In this instrument will be five manuals and about 115 speaking stops. There will also be an echo organ placed in the opposite part of the hall to enhance the splendor of the effect. Of interest in this connection is the announcement that 287 organ recitals will be given, one for each day of the exposition, and that Mr. Lemare has been engaged to play at one hundred of these. For the remainder prominent organists from various cities of the country will be engaged.

In the Festival Hall Building there is also built a beautiful recital hall seating about 500, in which occasional chamber music concerts will be given.

The choral concerts will, of course, take place in Festival Hall, and for these many great choral organizations from



Photo by George G. Fraser, San Francisco, Cal.  
GEORGE STEWART,  
Musical director, Panama-Pacific International Exposition.

various parts of the country will be engaged. Those definitely settled on so far are the Apollo Club of Chicago and the Mormon Tabernacle Choir of Ogden, Utah. It is almost certain also that the Apollo Club of Boston, under the direction of Emil Mollenhauer, will give a series of concerts. The members of this club, which comprise representative men of the city—both financially and socially—are so interested and enthusiastic over the exposition that they have offered to pay their own traveling expenses in order to take part in the musical events of the occasion.

Under the auspices of the Welsh population of San Francisco, but officially recognized by the Exposition, authorities, is the great national Eisteddfod to be given, at which prizes aggregating \$25,000 will be offered. This event is to be held in the large permanent auditorium built in the civic centre of the city. This auditorium when completed will seat 12,000 people and will cost \$1,000,000. At

the close of the exposition the \$80,000 organ built for Festival Hall will be transferred to this permanent auditorium.

In conclusion Mr. Stewart dwelt upon the ideal location of San Francisco for an exposition of this kind, and explained somewhat in detail with what wonderful skill and on what a magnificent scale the entire event is being planned. In this connection it is interesting to note that Mr. Stewart has received the largest appropriation for music ever given at any exposition in the world and he is determined with these resources to surpass all records of previous expositions for musical entertainment. That he will assuredly do this can be confidently prophesied, even without the corroborating evidence of his splendid success as musical director of the St. Louis Exposition to confirm the prophecy. It needs but a brief conversation with the man to disclose his fitness for the position—a fitness which combines rare executive ability with tremendous enthusiasm and an understanding of people as well as of music.

BLANCHE FREEMAN.

## Zeppilli Engaged for Concert Tour.

Alice Zeppilli, prima donna soprano of the Chicago Grand Opera Company, has been engaged by Ernest Briggs for a concert tour during the month of October next. At this time she will visit the five cities where she assumed Mary Garden's roles at short notice and achieved immediate success. She will tour from New York to Denver accompanied by an eminent European cellist, and a well known pianist as assisting artists. She will appear in Chicago late in October or early in November.

The particular feature of this tour, which will make it different from other tours by distinguished operatic artists, is that the program given by Miss Zeppilli will consist entirely of operatic numbers, interspersed by instrumental selections by the assisting artists. Engagements will be filled in Milwaukee, St. Paul, Duluth, Omaha, St. Louis, Columbus, Cleveland, Buffalo and other cities of the Central West. Miss Zeppilli has been re-engaged for leading roles with the Chicago Grand Opera Company, and will begin her work with that organization late in November.

Alice Zeppilli was born at Monte Carlo, which, though not a large city, is one of the foremost operatic centers of Europe. As a girl she was fascinated by the operas she heard, and her father being a fine musician, explained them all to her. When she discovered that she had a soprano voice of unusual promise, she began to study the operas herself. Later she went to Milan for instruction and from there to Paris, where her voice was trained under Rose Caron.

Mlle. Zeppilli made her debut in Venice. Later she returned to Monte Carlo and sang in the opera there with Enrico Caruso and Maurice Renaud. From Monte Carlo she went to Buenos Aires. She also went to Egypt and sang in the opera at Cairo. She was first heard in New York at the Manhattan Opera House, where she was received so favorably that she remained three seasons. After this she spent a season at the Opera Comique in Paris, where she sang in "Manon," "La Boheme," "Traviata," "Lakme," "Cavalleria Rusticana," and several other operas. One of her finest roles is that of Butterfly in Puccini's "Madame Butterfly." In this role she has achieved probably her most striking success with the Chicago Grand Opera Company. Another notable part in which Mlle. Zeppilli shines is that of Lygia, the Christian girl, in Nougues' spectacular opera, "Quo Vadis." This role the young soprano created in the first American production of "Quo Vadis," given by the Chicago Company.

She sang the role of Ophelia in "Hamlet" when that opera was revived for Titta Ruffo by the Chicago organization. She was also heard as Gilda to the Rigoletto of Ruffo, and has gained strong commendation for her interpretation of the role of the Countess Gill in "The Secret of Suzanne."

## Haggerty-Snell Summer School.

Mme. Haggerty-Snell is offering unusual advantages in her summer school, June 16 to September 1. All of the kindred arts of music are taught, and correct breathing and physical culture, so necessary to every one, will be taught, also. The school will be generally educational, and pupils will learn more than just merely how to sing and play.

Mme. Haggerty-Snell's method is original and convincing, and one of her pupils, a grand opera singer, said: "Madame, I have studied for ten years with the world's so called best teachers. You have taught me more in one month than they all did in ten years."

He but echoed the sentiment of all who have had the privilege of studying with this gifted teacher. (Advertisement.)

It may be worth while to hear both sides of everything except a bass drum.—Puck.

## EDMUND BURKE FROM COAST TO COAST

Still further tributes to the DISTINGUISHED IRISH BARITONE whose concert tour, following his Overwhelming success with Melba and Kubelik will be a feature of next season.

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"He has a fine voice and lots of fire in his singing, with a crescendo of great power."—Chicago Evening Post.

"A voice of much beauty and power, which lends itself to strong dramatic utterances."—Boston Daily Advertiser.

"The strong young Irish baritone displayed a voice as mellifluous as a violoncello."—St. Louis Globe.

"His Irish buoyancy lends a remarkable charm to his beautiful voice."—Portland Oregonian.

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*All inquiries referring to American musicians and music, as well as matters of interest to Anglo-American visitors in Vienna, or such as contemplate a visit to Austria, may be addressed to Frank Angold, VIII, Florianiagasse 60, to whom tickets should also be sent by those who desire their recitals or concerts to be attended.*

Vienna, May 17, 1914.

I spoke some time ago of the Bach "resurrection" spreading all over Germany and the contingent eruption of festivals in celebration of the same. Our turn came last week.

The great Musikvereinshaus hall has seldom looked more impressive, its audience more satisfied. This with good reason, for in case I forget to mention it, let it be said at once that this is not only the first occasion on which a Bach Festival has been held in Vienna, but the first time that the same has taken place beyond the borders of the German Empire at all. The hundred year old "Gesellschaft der Musikfreunde" is the first musical society outside Germany to be entrusted with the honorable responsibility of producing the works of the dreaded old master in festival form, and is justly proud of the distinction.

Some idea of the "chosen elect" quality of the audience may be gathered from the fact that the names of those present were reproduced in leading dailies "en bloc," from which I venture to sift a few: Prince and Princess Frederick William of Prussia (incog.), Archduke Eugène of Austria, the German Ambassador v. Tschirischky, the Austrian Minister of Education v. Hussarék, Archbishop Dr. v. Pissl, Director Gregor of the Royal Opera. Prof. Alfred Grünfeld, Prof. Paul Grümmer, Eugène Thomas, Prof. Arnold Rosé, Alfred Piccaver and James Goddard, the president of the Royal Academy, Dr. Karl Ritter v. Wiener, Director William Bopp, Oscar Nedbal, Max Kalbeck, Eugène d'Albert, Alice Schmidt, Munich,

and a host of other celebrities from all parts of Austria and abroad, to whom I tender my apologies.

As in Berlin, hostilities were commenced with a cantata evening. Five at one shrewd blow. Progress, however, brings enlightenment, and although a concert hall is not a church, there is small need for apprehension even in the face of five cantatas, so intense is the suggestive force of Bach in conveying that atmosphere of introspective meditation—a something hysterical, yearning, ecstatic, coupled with the haunting note of childhood days and long forgotten dogma. Something more, perhaps. For although nothing could furnish a wider contrast in music than the severity of Bach's style in comparison with the flimsy French and Italian operatic productions of his day, it will not be denied that a whole wonder world of lyric and romance may be found flowering among the glacial periods of that selfsame "severity." Wealth of form, inexhaustible inventive power, rich variety in the expression of religious sensibility all combine to form a succession of tonal epics of which the ear never wearies.

Imagine the singular antics of a modern composer who should attempt to ape the methods of Bach in his lighter religious moments! An appeal to the Deity for succor on tripping foot, in blithest of accents (perilously near badinage), in polka form! There is real humor in the romantic bourgeois, eating his "frugal loaf with a full heart," but the "old master" invites neither comparison nor experiment. One of Bach's first cantatas, labelled motet—"The Lord is my King"—is the only one that was printed during his lifetime. Curious equipment: three instrumental choirs (one trumpet, woodwind and strings each) and two vocal choirs. They march apart, joining forces at the rarest of intervals.

"Abide with Me, Fast Falls the Eventide." It is difficult to please everybody, and they are not few who find

even a Bach solo a trifle long at times. But what a wonderful, what a glorious opening chorus! The C minor of the "Matthew Passion." What wealth of detail (for all its masterly synthesis and balance), cool, purposefulness and resource. I can still hear the amazing dialogue between woodwind and strings. The Ascension cantata "Praise God in His Kingdom" bursts on the ear in true Bach jubilant—in D major, of course—he styled it in fact, an oratorio. Follows a breathless change of front. Of mood, if you like. Incomparable music. Mystic bass recitative, poignant contralto aria, canonic male voice duet, and then the tremendous chorale, sweeping everything before it, soaring, compelling, but why heap up adjectives and things? Pure Bach.

Even this cantata was surpassed—if possible—by the motet "Fear Not." Here, too, the double choir merges into Bach's favorite medium, the chorale fantasy, to drop back into one choir form. The soprano lances the chorale "The Lord Is My Shepherd" into the fugal tapestry of the three subordinated voices. Redemption is the theme, and the light comes from above in very sooth. The contrapuntal dexterity makes one gasp.

Conductor Franz Schalk surpassed himself and led the famous Singverein to a great and notable victory. Every one gave of his best, soloists, musicians and choristers of the so called "Vienna Chamber Music Hall" in the new Mozart home at Salzburg, to be opened this August.

Wednesday evening saw the great Konzerthaus Hall absolutely packed to assist at what was perhaps the most interesting evening of the season. Countess Hartenau herself appeared in Mozart's double concerto for two pianos and orchestra. Prince Ferdinand Lobkowitz seated himself at the other piano, and the pair acquitted themselves right creditably under the baton of Felix v. Weingartner. How refreshing—the scion of a royal house, who is not only averse to doing nothing gracefully, but—Prince Ferdinand Lobkowitz is a true musician, and would be an "aristocrat at the piano" even if his forbears had been hewers of wood and drawers of water.

The Tonkünstler Orchestra volunteered the master's G minor symphony, after which came one of the tit bits of the season: Bronislaw Huberman and Oscar Nedbal joined forces in the Mozart double concerto for violin and viola, and it was no small thrill to hear these two great masters of their respective instruments—two strongly alike, and the great audience accorded them the reception that is reserved for such occasions.

#### "THE CONCERT OF THE SEASON."

What an ambitious heading! But it was. Countess Hartenau's great charity concert in aid of the Salzburg Mozarteum funds, or more explicitly, toward the raising of the last few thousand crowns necessary for the completemarked individualities merged in one common cause. It would be difficult to imagine how Vienna could have been "combed" for more enticing assistance, and I can say with absolute sincerity that this concert, which filled out a long and enthusiastic evening, was entirely in keeping with the spirit of its somewhat ambitious label.

#### WHAT THE I. & R. ACADEMY IS DOING.

Going on from good to better. An operatic performance last Tuesday in the delightful little Academy theatre—"The Merry Wives of Windsor"—drew a full house. Falstaff was most convincing, and young Svetozar Pisarévici is to be congratulated on his excellent portrayal of the heart warming old rascal. The performance went off very well indeed, with swing and vivacity, and these willing young artists, under the baton of Kapellmeister Franz Schalk, succeeded in investing Nicola's old time "bourrasque" with all its old fashioned charm and broad fun.

Then Thursday evening saw the middle hall of the Konzerthaus crowded for a "Meisterschule" evening—piano and violin recital. It was an interesting program, and as follows:

Variations for violin with orchestra.....	J. Joachim
Adagio from the violin concerto, No. 9, op. 53.....	L. Spohr
Moto perpetuo, op. 11, for violin with orchestra.....	Paganini
Soloist, Richard Sears.	
Piano concerto, G minor, op. 22.....	Saint-Saëns
Soloist, Emanuel Durlet.	
Romance, F major, op. 50, for violin with orchestra.....	Beethoven
Hawaïanise, op. 83, for violin with orchestra.....	Saint-Saëns
Soloist, Gustav Kleiner.	
F minor piano concerto, op. 92.....	Glazounow
Soloist, Margarete Mirimanowa.	

Franz Schalk conducted, but even his magnetic personality could not weld the somewhat uncertain orchestra into a flawless whole. Little Margaret Mirimanowa, a Russian pianist, who came through an exacting test in the vivid Glazounow concerto with more than a little credit, was perhaps the greatest sufferer by its occasional "inexactitudes." Emanuel Durlet, the Antwerp pianist, who attracted attention last season by his dainty "miniature" renderings, was very successful in the Saint-Saëns concerto, and should go far. Professor Godowsky expressed



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his satisfaction with the work of the soloists, an expression which, by the way, was heard on every hand.

A BRILLIANT LESCHETIZKY ASSISTANT.

Florence Trumbull's name will be familiar to the reader in her dual capacity of assistant teacher to the grand old pianistic professor—composer and pedagogue—and pianist. Miss Trumbull is Professor Leschetizky's youngest assistant—she was "promoted" in 1905—and is rapidly realizing the brilliant things that have been predicted of her. Prominent among her class of artist pupils this season were the Russian children, Alexander and Sina Brailowsky, Marie Hoover Ellis, George Beach and Gertrude Cleophas.

Miss Trumbull recently appeared at a "Soiree Extraordinaire," held by the "Cercle des Annales Littéraires" under the distinguished patronage of the French Ambassador, and played selections from Beethoven and Chopin to an enthusiastic and—what is more—an appreciative audience, for not the least of Miss Trumbull's gifts is her rare power of intuitive interpretation. Which may account in part for Professor Leschetizky's warm tribute on the occasion of my last visit, "Ah yes! Ah yes! An excellent teacher—excellent!"

A HOLIDAY PROGRAM.

Kapellmeister Martin Spörr may object to the term "holiday." I should. He is taking with him to Bad Kissingen for his annual visit the Vienna Konzertverein Orchestra, who will play there in a series of concerts throughout the summer season, assisted by such soloists as Eugen d'Albert, Gertrude Foerstel, Otilie Metzger, Ernst v. Dohnanyi, Bronislaw Huberman, Tilly Koenen, Nancy Paulsen, and many others. Kapellmeister Spörr is a conductor who has long enjoyed a warm corner in the hearts of Vienna concertgoers, and he takes with him to Kissingen the good wishes of the community.

A CHANGE OF PLAN.

Paola St. Angelo, the brilliant young English pianist, informs me that her plans for June in London, where she was due to appear in a series of concerts, have undergone a change owing to an unavoidable postponement on the part of her managers there. Mme. St. Angelo will fulfil several private engagements in London, after which she will appear at Harrogate and several other fashionable watering places later on in the summer, where she is engaged to play Tchaikowsky's B flat concerto for piano and orchestra and Liszt's E flat concerto for same at the symphony concerts to be held there. Mme. St. Angelo is a warm favorite in England, and may count on an enthusiastic welcome.

POLISH ANNIVERSARY CONCERT.

A concert was given in commemoration of the anniversary of the Polish Constitution, May 3, 1791, one of the earliest, if not the earliest, unless my memory deceives me, of European constitutions. It was sadly interfered with, of course, by the fearsome coils of the French Revolution. The proceeds of this concert were devoted to the endowment of Polish schools. The executive committee was fortunate in being able to secure the services of that brilliant artiste, Mme. Melville-Liszewska, who played, among other things, Chopin's F minor fantasy (the reader will remember the glowing tribute paid by old Professor Epstein to Mme. Melville's renderings of this "high water mark of virtuosity" composer), Szymanowski's B minor étude, a Melcer mazurka, and Brzezinski's "Variations."

Why cannot a Slav audience sit still? Probably the most understanding and spontaneously appreciative audience in the world—provided always that the fare be acceptable—but why must one whisk around to express rapture to a neighbor, and fall over the furniture in changing one's seat in the middle of a piece! Poor Mme. Melville asked me plaintively, after acknowledging her third encore, "Oh, Mr. Angold, who was it that fell over in a fit, just as I was winding up the fantasy?" I saw the sufferer. He had been hugging himself the whole time in rapture, but it was unfortunate that in leaping up to applaud he should have "missed his cue" and stumbled over somebody's foot. Such a sprawl! His enthusiasm may however be excused, and even the unusual form it took, in view of the superb rendering of this pitfall, or rather grave of many ambitions. The rhythm was unimpeachable, and those who are familiar with its captious tempi will realize just how much praise is contained in that statement alone.

FRANK ANGOLD.

Detroit Philharmonic Artists.

Detroit, Mich., has announced its artists for the Philharmonic course series of 1914-15.

Among these are to be such noted artists as Ernestine Schumann-Heink, who has "been presented with the keys of the city, made an honorary citizen, and in innumerable ways shown the admiration and respect of the community." April 6 is the date of Mme. Schumann-Heink's appearance. Julia Culp, the famous Dutch lieder singer, is engaged

Mr. Epple has been signally honored recently by the Pica Club, which is an organization comprised of newspaper writers of Passaic, Bergen, Essex and Sussex counties. He was the president of this club for two years and was the youngest member to hold that position, and also the only reporter entrusted with that office since the inception of the club. In recognition of his services his fellow members decided that his picture should adorn the walls of the club rooms. After inducing him to "pose" for a real photo they placed the same in a costly gilt frame and held an "unveiling" on April 24, the day of the annual meeting, when he concluded his second year and stepped out of the presidency. The Pica Club is one of the most successful press clubs in the country, being in splendid financial standing and very much alive in a social way.

T. W. A.



FLORENCE TRUMBULL.

PAOLA ST. ANGELO.

Dostal Again Pleases.

George Dostal, the Bohemian tenor, who is fast becoming recognized as the possessor of a very unusual voice and who at present has all the telling indications of a brilliant career in the operatic and concert world, was heard Friday evening, May 29, at a large Socialistic concert and meeting, which was given at the Star Casino, New York. Dostal, as the tenor soloist, sang the "Sicilienne," from "Cavalleria Rusticana"; the well known tenor aria from "Pagliacci," and two short English ballads, "Until," by Sanderson, and "For You Alone," by Gechel. The artist was in splendid form and his interpretations, aside from the beauty of his voice, were most interestingly imbued with an individual musicianly thought that showed clearly the sincerity of intent with which he accompanies his work. He was enthusiastically received by the large audience, which for the most part heard him for the first time on this occasion. He was compelled to add encores.

Mr. Dostal has been secured by the noted New York manager, R. E. Johnston, under a very attractive contract, which covers the service of the tenor for the next three years.

Leefson Hille Conservatory Concert.

The eighty-seventh concert by pupils of the Leefson Hille Conservatory of Music, Philadelphia, will be given Saturday afternoon, June 6, at 3 o'clock, in the Orpheus Club rooms, 1520 Chestnut street. The following will appear: Joseph Goldsmith, Catherine Scales, Eleanore Dillon, Prudence Wallis, Margaret Habersleitner, Allan Wallis, Roxane Dissel, Anna Yahn, Clifford Alberga, Virginia Casanave, Elsie MacEwan, Elizabeth Casanave, Ellen Casanave, Mary Bendig, Martha Knapp, Katherine Bowen, Charlotte Meier, Norman Freeman, Gertrude Borton, Vera Rochlin, Edna Faust, Gertrude Garrod, Magdalene Jakob, Myrtle Ladner, Mary Henry, Anna Regan, Anna E. Vining, Lance Lathem, Evelyn Tyson, Misha Katzmasowsky.

Mme. De Rigaud's Summer Classes.

Clara de Rigaud's summer class will include six weeks of study, continuing until July 25.

This enterprising New York teacher is planning to spend September in Berlin, where she will have a class during the entire month.

Two Mexican girls are among her pupils: Luz Cadena, contralto, and Consuelo Cadena, coloratura soprano. Together with their vocal studies, they are studying the Spanish language with Mme. de Rigaud, who, aside from being a reliable voice developer and coach, is a versatile linguist.

Mme. de Rigaud numbers among her pupils many artists prominent in church, concert and operatic work.

## CHICAGO NOTES.

Chicago, Ill., May 29, 1914.

Mr. and Mrs. Theodore S. Bergey gave a musicale Sunday afternoon in their studios, 430 Fine Arts Building, in honor of Mrs. Edith van Darn-Gavin, of Davenport, Ia.; Mrs. Dr. Myers, of Marion, N. Dak., and Mrs. Irene Pierce; of New York City. All were former pupils of the Bergey Chicago Opera School and are now visiting in Chicago. Beside the regular pupils, both amateurs and professionals took part in the program. Mr. and Mrs. Bergey had the assistance of Mr. Rush, violinist, of the Chicago Grand Opera Orchestra.

## COMMENCEMENT EXERCISES.

The annual Commencement Exercises of the Walter Spry Music School will take place Thursday evening, June 18, at eight o'clock in the Fine Arts Building. The program will include "Homage to Handel," Moscheles (duo for two pianos); "Allegro Apassionata," Saint-Saëns; E minor polonaise, MacDowell; finale from the F minor concerto of Chopin; suite for violin and piano in D minor, Schuett, and aria from "Samson and Delilah," Saint-Saëns.

## BUSH TEMPLE CONSERVATORY RECITAL.

On Thursday evening, May 28, at the Bush Temple Recital Hall, Guy Herbert Woodard, violinist, and Ernest O. Todd, tenor, both teachers at the Bush Temple Conservatory, gave a joint recital. Lucille Wallace acted as accompanist. The program comprised selections by Handel, Sinding, Arensky, Grant-Schaefer, Clutsam, Liddle, Wieniawski, Sauret, Schubert, Arne, Johnson, Rummel and Bruch. The next recital to be given by the school will be on Wednesday evening, June 3.

## ALEXANDER ZUKOWSKY'S PUPIL APPEARS.

A twelve-year-old violinist, Master Ruby Davis, a pupil of Alexander Zukowsky, gave a violin recital at the Little Theatre, Sunday evening, May 24. He was assisted at the piano by Bertha Mandelbaum. Master Davis' program contained Handel's sonata in A, concerto No. 22, by Viotti, and selections by Schubert, Beethoven, Bach, Ries and

others. The boy showed thorough knowledge of the literature.

## BIENNIAL CONVENTION RECEPTION.

At the reception of the biennial convention of the General Federation of Women's Clubs, Allen Spencer will give a piano recital, after which Christine Miller will sing a program of John A. Carpenter's songs, with the composer at the piano. The reception will be held on Thursday evening, June 11, at Fullerton Hall, Art Institute. Another feature of this occasion will be a pageant under the direction of Clyde Gardner of the Field Museum. This will be a Greek event, at which several hundred singers and dancers will take part.

## CONGRESS OF WOMAN'S ACHIEVEMENTS.

The Congress of Woman's Achievements will take place at the Coliseum from June 13 to 20. Mrs. Fisher-Talbot, who has charge of the music, has engaged the following artists to appear during the congress: Jenny Dufau, Kate Condon, Enrico Aresoni, Arthur Middleton and Mabel Sharp Herdien. The congress is under the auspices of the Women's Association of Commerce, and if the affair proves successful, it might be made an annual event.

## CHARLES L. WAGNER IN CHICAGO.

Charles L. Wagner reached Chicago this week in time to be present at the Saturday concerts of the North Shore Festival, where Alice Nielsen won her usual overwhelming success. While in Chicago Mr. Wagner paid this office a visit and, as ever, had some interesting anecdotes to relate. Mr. Wagner, who has purchased a three hundred acre farm, is now having the house built. When asked how he would call the house, Mr. Wagner smilingly replied, "Oh, that's the house that John built."

Of course, Mr. Wagner is enthusiastic over John McCormack, and when in San Francisco he guarded his charge with so much care, forbidding him to be interviewed by music publishers and society people, that a rich banker told Manager Wagner that he was guarding McCormack more than he was the president. Mr. Wagner made the witty answer, "Why not? You know you can get another president."

## Foster &amp; David Announcement.

Some of the cities in which Olive Fremstad will appear in concert and recital, under the direction of Foster & David, are Boston, Worcester, Providence, New York, Brooklyn, Albany, Utica, Syracuse, Rochester, Buffalo, Toronto, Cleveland, Akron, Chicago, St. Louis, Kansas City, Denver, Salt Lake City, Seattle, Portland, Sacramento, Los Angeles, San Francisco, Minneapolis, Milwaukee, Des Moines, Omaha, Lincoln, Austin, San Antonio, New Orleans, Savannah, Galveston, Jacksonville, Tampa, Washington, D. C. with many engagements still pending.

The New York Oratorio Society has re-engaged Frederick Martin for its performances of "The Messiah" at Carnegie Hall, New York, December 29 and 30.

The closing engagements of Annie Louise David, harpist, for this season include an appearance in Brooklyn, May 31. June 11 Mrs. David will play in Cleveland in joint recital with Mabel Garrison, soprano, and Lambert Murphy, tenor.

One of the attractions that will have a busy season under the direction of Foster & David are the Misses Mar-

jorie and Nathalie Patten, cellist and violinist. Many of the musical clubs of the country already have closed contracts for their appearances. These two young American girls have won a high place in Europe in recognition of their splendid work. The fact that they so closely resemble each other that it is almost impossible to tell one from the other adds an element of interest to this unique attraction.

## Two Important Louisville Events.

Louisville, Ky., May 20, 1914.

The first annual May music festival, given in New Albany on the evenings of May 18 and 19, were eminently successful in every way and served to encourage the promoters to future efforts. Under the able direction of Anton H. Embs, the performances were most creditable, and the audiences for both evenings tested the capacity of the Kerrigan Theatre. On the first occasion, Dudley Buck's "Golden Legend" was given, with Elsie Hedden, Noble Mitchell and John Peterson as soloists. In addition to this, the Children's Choir sang "Shepherd's Good Night," the barcarolle from "Tales of Hoffmann" and the "Pilgrims' Chorus" from "Tannhäuser," and the orchestra offered the "Martha" overture, the "Peer Gynt" suite, Strauss' "Wiener Wald," and the "Rakoczy March." On Tuesday evening the program was more ambitious, and included Haydn's "Seasons" and Massenet's "Narcissus," with Elsie Hedden, William Horn, Peter Schlicht and Jessie Bowman Webb as soloists. A group of songs consisting of Schubert's "Gretchen am Spinnrade," Massenet's "O si le fleur," "Mifanwy," by Dorothy Forster, and "Vainka's Song," was given by Mrs. Webb, whose enthusiastic reception left no doubt as to her vocal standing in the minds of the audience. Mrs. Webb's exquisite soprano voice was also heard advantageously in "The Seasons." The orchestra numbers were the "Merry Wives of Windsor" overture and the "Midsummer Night's Dream" overture. The work of the chorus, trained by Mr. Embs, was noticeably fine, with accurate attacks, good shading and admirable enunciation. Patrick O'Sullivan, Margaret McLeish and Ruth Brown were the accompanists. It is to be hoped that the success of this festival may induce those interested to form a permanent organization.

On Tuesday evening the Louisville Liederkranz Society celebrated its sixty-sixth anniversary with a concert at its hall. The soloists were Susan Cristoph, Carrie Fink and Fred O. Nuetzel. Choruses by Attenhofer, Silcher, Weber, Storch, Pache, Breu, Hammond, Rubinstein and Wienzerl, were sung, and Max Bruch's "Fair Ellen" was a special feature of the program. Anton Molengraft, who has brought the chorus to a high degree of excellence, directed, and Mrs. Molengraft played the accompaniments in her usual impeccable style. Mr. Molengraft is also director of the local Saengerfest chorus, which will join with about four thousand singers in the notable performances to be given here in June. The soloists are Marie Rappold, Christine Miller, Rudolf Berger, and Clarence Whitehill. The event will be the largest in Louisville's musical history, and is attracting attention from musicians all over the country.

K. W. D.

## An Interesting Young Violinist.

The following program was given by Grace White, violinist, May 18 at Sioux City, Ia.:

Concerto in G minor	.....	Bruch
Indian Sketches	.....	Burleigh
Rocky Mountain Sketches	.....	Burleigh
Air on G string	.....	Bach
Winter Sketches	.....	Grace White
Ballad and polonaise	.....	Vieuxtemps



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CHARLES W. CLARK

**Von Ende School of Music Annual Concert.**

Nine soloists, among them the winners of the various medals, participated in the annual concert of the Von Ende School of Music, May 25, at the Astor Gallery, Waldorf-Astoria, New York. Piano, violin and vocal music were performed in artistic fashion by the young people. Needless to say, all the participants are students at the Von Ende School of Music. The several pianists played with all imaginable gradations of tone and touch, ranging from a crisp staccato to a crashing fortissimo. The violinists had a technic capable of solving every imaginable problem; singing tone and brilliant fireworks are nothing to these young virtuosos. The vocalists sang with fine natural voices, under superior development, and every one who took part did so from memory. These are the names of the young artists of the evening, in the order of their appearance: Max Schmalzman, Cecile Heller, Harold D. Bender, Maurice Redderott, Otilie Schillig, Joyce Albert, Harold Micklin, Ursula Mellish, and Maximilian Kotlarsky.

Number six of the program included an address, "The Main Purpose in Musical Education," by James Francis Cooke, editor of the Etude. The medals were awarded at a trial, by ten judges, among them being: Alexander Lamberti, Henry Holden Huss, Max Liebling, Gustav L. Becker, Bruno Huhn, Clarence Dickinson.

The medal winners were as follows:

## PIANO DEPARTMENT.

Gold Medal ..... Maximilian Kotlarsky  
Silver Medal ..... Max Schmalzman  
Bronze Medal ..... Harold D. Bender  
Honorable Mention ..... Joyce Albert

## SINGING DEPARTMENT.

Silver Medal ..... Ursula Mellish  
Bronze Medal ..... Cecile Heller

## VIOLIN DEPARTMENT.

Silver Medal ..... Helen Vogel  
Bronze Medal ..... Jacob Gitnick

## THEORY DEPARTMENT.

Silver Medal ..... Harold D. Bender  
Bronze Medal ..... Wilhelmina Nierenhaus

## HISTORY OF MUSIC.

Bronze Medal ..... Hazel Hamilton Ellsworth  
Honorable Mention ..... Elizabeth Meyer

**Brockton Applauds Hopkinson.**

Dr. Merrill Hopkinson, the well known baritone of Baltimore, received the following notices in the Brockton, Mass., daily papers, after his recital in that city:

After an absence of two years, the triumphant return of Dr. Merrill Hopkinson, the Baltimore baritone, proved the lodestone which attracted several hundred music lovers. He was in excellent voice and his rendition of a well chosen program brought unstinted applause from an appreciative audience. . . . Dr. Hopkinson was heard to advantage in that soothing and appealing old Welsh air, "All Through the Night." "I'll Sail Upon the Dog Star," Purcell, an ever popular fantasia, sung in a robust voice, concluded the first group on the program. . . . "Erlkönig" was sung with fervor and spirit. The singer's dramatic version of the fear of the child, his death, and the extreme agony and despair of the father, was applauded to the echo. . . . It was very evident that Dr. Hopkinson was right at home in his rendition of the recitative and aria from the oratorio "Elijah," "It Is Enough." The singer's well modulated tones and remarkable inflection made the selection perhaps one of the most pleasing numbers upon the program. . . . "Danny Deever," the closing number of the program, gave the baritone a great opportunity to use his full tones, which he did to such advantage that he was obliged to respond with an encore.

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At the conclusion the singer was recalled several times.—Brockton, Mass., Times.

Dr. Hopkinson was given warm greeting by many who heard him when he appeared as the baritone at a concert of the Brockton Choral Society two years ago. Dr. Hopkinson is soloist at St. Michael's and All Angels' Church, the largest Episcopal Church in Baltimore, and of the famous choir of the Masonic organization of Baltimore. He has a remarkably full, resonant voice and he sings with exceeding beauty of tones and clear enunciation. The program was exceedingly well arranged, opening as it did with the charming English songs and closing with the stirring songs of modern composers.—Brockton, Mass., Enterprise. (Advertisement.)

**John B. Miller's Encomiums.**

John B. Miller, tenor, of Chicago, left on Monday, May 18, to join the Minneapolis Symphony Orchestra on tour. Mr. Miller will appear with the orchestra during the balance of the present tour.

Mr. Miller sang recently in Kenosha, Wis., and Logansport, Ind., his success being told in the following press notices:

John B. Miller responded to an encore following that difficult "Lend Me Your Aid," by Gounod, giving the tenor solo "Woman So Changeable," from "Rigoletto," both of which were splendidly done in a manner possible only to an artist of Mr. Miller's ability.

"Hiawatha's Wedding Feast" was the big thing of the evening. The interpretation of the solo "Onaway Awake," by Mr. Miller, is the last word in artistic perfection. As sung by him it appears to be the most simple of melodies when in truth it is a thing but few attempt and much less accomplish with any degree of success.—Kenosha Evening News, May 1, 1914.

John B. Miller, tenor of Chicago, easily carried off the honors of the entire convention. His voice is full, and virile, with a clarity of tone rarely heard. His interpretations left nothing to be desired. In his group numbers he made a big appeal to the audience. For an encore he repeated the last of the group selections.—Logansport Journal-Tribune, May 2, 1914. (Advertisement.)

**Thuel Burnham's Assistant Teachers.**

Thuel Burnham, who has gone to Paris to spend the summer, left four assistants in America to prepare pupils for scholarships or private lessons. These assistants are: Harriette Brower, winner of the MacDowell Teachers' Scholarship; Jessamine Harrison-Irvine, winner of the Three Arts Club Scholarship, and Addie Givens Wynne, winner of the Mrs. John R. MacArthur Scholarship. These three are in New York. Mr. Burnham is also assisted by Mary G. Reed, of Boston, who prepares pupils there.

As has already been announced, Mr. Burnham returns to America in the early fall for an extended tour under the management of Harry Culbertson, of Chicago.

**Kriens' Suite "In Brittany."**

The Sunday evening concert of the Waldorf-Astoria Orchestra, New York, Joseph Knecht, conductor, had on the program, May 24, Kriens' suite, "In Brittany." This is subdivided as follows: "The Strand at Parme," "Gavotte of Duchess Anne," and "A Feast in Brittany." This work was performed last year at a Metropolitan Opera House Sunday evening concert, and also at Aeolian Hall, New York, within the past month. It is pleasing and melodious music, qualities which characterize all of Mr. Kriens' compositions. The composer himself says, "Mr. Knecht played my suite exquisitely."

**Mehan Studio Recitals.**

The first of two studio recitals given in the handsome and spacious Mehan Studios, Carnegie Hall, New York, took place on Thursday evening, of May 28, when Orpha M. Howell, contralto, and Thomas Morgan Phillips, tenor, both Mehan pupils, shared the program. Miss Howell, a young woman of attractive appearance, sings with definite effect; one who heard her characterized her with the phrase, "She has a message." She controls her voice well, and sings with that ease which is common to the Mehan students. There is never forcing or artificial strivings in her singing. Perhaps the duet, "In Arcady," was best, though her group of English songs were notably artistic.

Mr. Phillips did the best work so far heard from him, especially in his German songs, the last one, by Kaun, making a hit. The song by John Barnes Wells, with its humorous spirit, was liked very much. The rooms were well filled, and general appreciation was expressed over the beautiful singing heard.

This was the program:

Recit., Infida! il che brami questo.	Verdi
Romanza, Oh dolor! ed io viva (from Attila)	Mr. Phillips
Wenn ich in deine Augen seh'.	Russell
Mit einer primula veris.	Grieg
Abschied.	Ries
Miss Howell.	
Die Lotusblume.	Schumann
Du bist wie eine Blume.	Liszt
Einen Sommer lang.	Schmitt
Daheim.	Kaun
	Mr. Phillips.
The Hindu Slumber Song.	Ware
The Fairy Pipers.	Brewer
The Maiden and the Butterfly.	Chadwick
Invocation to Eros.	Kürsteiner
Miss Howell.	
A Song of Promise.	Huhn
Nocturne.	Chadwick
A Secret from Bacchus.	Huhn
The Owl.	Wells
Before the Dawn.	Chadwick
Mr. Phillips.	
Song Cycle for Two Voices, A Day in Arcady.	Ware
Miss Howell.	
Mr. Phillips.	

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apolis.  
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Blye, Birdice, Chicago.  
Bogert, Walter L., New York.  
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